

MUSIC DRAMATIC
COURIER
WITH HARMONY
WITH TRUTH

VOL. II.—NO. 73.

NEW YORK, WEDNESDAY, JUNE 22, 1881.

PRICE 5 CENTS.



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MUSIC arouses dormant sentiments within us, and creates a sympathy with those other souls, whose condition it reveals.

A MUSICAL composition is revealed in tones, but the genesis of its production lies hidden. Nature herself exhibits the flower; but the operations in progress at its roots are unseen, and never fully understood.

THROUGHOUT the wide range of modern instrumental music, one rarely finds the expression of rapturous joy; but very frequently that of various kinds of dissatisfaction. In poetry the same peculiarity may be noticed.

IT should not cause surprise if a symphony by Beethoven is not immediately intelligible. It required three months of study on the part of Sir Joshua Reynolds to appreciate fully the ineffable beauty of Raphael's Madonnas so as to rank them far above Titian's Virgins. Works that are comparatively shallow may be easily comprehended, while those that are profound and deep may long remain incomprehensible.

EVERYTHING that the sun shines upon sings, or can be made to sing, and can be heard to sing. Gases, impalpable powders, and woolen stuffs, in common with other non-conductors of sound, give forth notes of different pitches when played upon by an intermittent beam of white light. Colored stuffs will sing in lights of certain colors; but refuse to sing in others. The polarization of light being now accomplished, light and sound are known to be alike. These are the latest additions to modern musical science.

THE Germans adopted the old ecclesiastical music of Italy, and finally Bach produced art works which must be ranked among the greatest triumphs of the human mind. The Germans planned the Sonata form, in which Italian melody became more earnest and dignified, and finally Beethoven closed this second phase of art. It is interesting to watch the Germans taking decaying styles of art from Italy and giving them renewed life. The decadence of opera in the land of its birth, and also its glorious transformation by Wagner, we now witness.

THE inventors and makers of musical instruments who daily strive to produce new and fascinating qualities of tone, deserve the thanks of composers, although these must be on their guard, lest the materials of art should be cultivated to such an extent that the attention is withdrawn from its spiritual significance. It is well for composers to remember, that beautiful tones, however seductive they may be, should not obtain undue influence, leading writers to become, however slightly, indifferent to the inner meaning of their works, for whose sake alone these ravishing tones are brought into being.

SCHUMANN, Berlioz, Liszt and Wagner, in common with other modern musicians, have shown that literature and musical composition may be practiced simultaneously. Wagner expresses a common experience, however, when he says that the mood for composition is inimical to that for literary production. The predominance of a strictly logical spirit while reveling in the first conception of an art work is as fatal to its extension as the intrusion of theological subtleties upon the ecstatic prayers of the saint are to their continuance. A certain glow of the imagination must attend the inception of new musical ideas, which seems to be a condition unsuited for the marshaling and advancing of facts and arguments.

WHEN speaking of the harmony of the Greeks and Hindoos, on page 366, it was suggested that that of the Greeks was possibly the result of reflection rather than actual concurrence. When pleasure is derived from a succession of sounds, it is of a complex nature, being the result of a present sound and a remembrance of sounds previously heard. Their association produces a mysterious gratification that neither could cause alone.

This delight is often increased by the anticipation of following notes, especially when the music has been previously heard. Sense, memory and imagination are thus seen to be exercised conjunctively. The mysterious way in which we are influenced by music has attracted the attention of the philosophers of all times. Its "timeless and spaceless" harmonies move us from within, its rhythmic motions attract us from without.

HUNGARIAN music has its national characteristics most strongly marked, technically (as regards harmonies, rhythms, scales, &c.), and also in its moods. It is commonly intensely passionate, and frequently agitated, flurried and wild. Italian music has also its own well known individuality. But the passion of one when contrasted with the passion of the other, shows singular differences. It is also extremely interesting to hear Italians play Hungarian melodies and Hungarian gypsies, Verdi's tunes. The Italians play with smoothness and neatness, passages that should be so vehemently exciting as to be almost maddening; while the simplest and most placid melodies are rendered by the gypsies with a restlessness that greatly changes their character. The native Hungarian alone can properly pronounce his language, perform the national dances, and rightly express his music.

PERSONS unacquainted with the facts of history, can hardly understand historical paintings. Those who have not read Byron's "Manfred," can scarcely appreciate Schumann's "Manfred" overture. It is still more important to form a notion of a German's conception of "Faust" to apprehend Wagner's intention in his overture, which is a "Stimmungsbild" or character sketch of the "Faust" of Goethe. The simple states of joy and sorrow chiefly occupied the older musicians; and even now less competent ones barely recognize other special feelings, and therefore it is difficult for them to understand the music of the advanced school of writers, which daily becomes more and more a psychologic study. The psychologist who would enter the labyrinth of the soul, try to catch the flying phenomena of its life, and analyze all the fibres of its consciousness, must not take this or that particular form of manifestation, but accept all. The musician also who would regard his art as the primary and most immediate expression of emotion, must regard it in its universality, or he will fail to fully comprehend its nature and purpose.

MUSICAL APPRECIATION.

IT is scarcely possible to become familiar with Wagner's orchestral works without being amazed at their many-sidedness. In the case of the "Faust" overture, we may at first be chiefly occupied in regarding the general effect of the whole as a musical composition; subsequently the details in a technical sense may receive attention, such as the harmonic tissue, formed by a complex web of melodies, the rhythms, the formal structure, the orchestration, etc.; then the details with reference to the general and special intentions of the composer, and thus new beauties that had hitherto remained concealed are brought under notice. Eventually we become fully conscious of considering the composition in many aspects, and, as it were, simultaneously. We revel in its manifold beauties, and the underlying poetical ideas come forth with constantly increasing clearness; or if, without listening to the music, we study the score from many points of view, it will bear inspection, even to the ratios of the vibrations that form the chords that so delight the ear.

Let it be granted that Wagner's operatic music is realistic. It may be so with a good grace, for the very idea of a stage piece being a setting forth it is intended to be exoteric, and all possible means are taken to make the representation free from obscurity. It is an exhibition of life, and not of feeling and emotions, in the abstract. Yet some portions of the orchestral music in the operas can only be fully received by those whom a natural organization or course of training has elevated to the perception of the ideal. Take, for instance, the introduction to the second act of "Lohengrin," where the bass instruments give an inkling of the dark and vengeful thoughts that occupy the speechless Ortrud.

In such works as the "Faust" overture a composer cannot record all he desires to express; nor can the orchestral performers completely supplement his statements, although his work suffers greatly if they and their conductor do not try to perceive that which he tries to unfold to them. The spiritual revelations accorded to a composer—the inmost experience of his soul—can only be divined by kindred spirits; and these again can but perceive them and feel their truth and beauty. They cannot surely communicate them to others, or even demonstrate satisfactorily to themselves all of which they are

conscious. Volumes might be written in such attempts; but these would end in failure, for the highest emotions are partly inexpressible.

MECHANICAL CORRECTNESS.

IF music was simply an illustration of mathematical proportions, it would be of the first importance that the ratios of the vibrations of every chord should be exactly preserved. But music is an art, and, therefore, has other ends to serve. For this reason absolute purity of harmony must be disregarded when higher ends are to be gained.

Modern music is particularly rich in discords. They create expectation, as well as cause surprise, keeping hearers spell-bound while awaiting the resolution. These conflicts of sounds are analogous to moral conflicts in the plot of a play or novel, creating interest and intensifying it until the sequel is made known. The more startling and unusual a dissonance in music is, the less fastidious we become as to its perfect intonation.

Modern music also allows of many modifications of quality of tone, power of tone, speed, &c. A good conductor makes innumerable deviations from metronomic beats, imperceptibly accelerating and diminishing the speed under the influence of the all-pervading idea. The metronome is not, therefore, a tyrannical director, but merely gives the average rate of speed. An artist in this, as in other matters, is free in the expression of emotion. The stethoscope gives the actual speeds of heart-beats, but does not reveal the affections causing their variation, nor would a knowledge of the fluctuations dictate the speeds. In these matters analysis can accomplish nothing.

These statements provide no excuse for those performers who appear to think that by incessantly varying the speed of a composition, they will gain credit for not being mechanical in their renderings. Many pianists treat the works of Chopin most regardlessly in this respect. Whatever nuances are made they must be so skillfully accomplished that attention is not drawn to these expedients; still less should they be so outrageously exaggerated.

NATURAL MUSICAL ABILITY.

IT is more difficult to judge of the physical qualifications of students intended for the musical profession, than of their mental qualifications. Very frequently it has happened that persons having voices extremely harsh and crude in tone by a judicious course of training have become good singers. In a preliminary examination it is soon ascertained if the musical aptitude would justify a very considerable expenditure of time and money being made upon its further development. But it is not so easy to decide out of a number of young pupils which instrument each should select for special study. A general diagnosis in the case of one who may desire to become proficient on some wind instrument may readily be made by an inspection of the lips and teeth, and by testing the heart, the strength of the lungs and nervous system. But it is absolutely impossible to say with any degree of certainty if the physical powers would become so highly developed, by the most judicious training, as to insure their possessor a brilliant professional career. Only occasionally do these special physical powers grow with the growth, and strengthen with the strength of youth. A pianist may work indefatigably at his exercises and yet fail to acquire the requisite facility of execution. If now his persistent efforts lead him to practice with more heavily-weighted keys to gain strength, he may injure the nervous centres of the hand, or a crop of minor evils may attend his nails and the fingers generally, even if he does not become incapacitated as Schumann was, by injury done to a joint.

The over taxing of the strength of children, made to appear in public as prodigies frequently leads to their permanent enfeeblement. Loss of sleep and healthful play, the excitement of appearances, of plaudits, and especially of performances of passionate strains by an artistic nature, often combine to undermine the health, and embitter for art and life some of the most highly endowed natures.

The subject of general education is a perplexing one. The education of artists is similarly a great problem. For the pupil may, at any moment, call in question the authority of the master, it being of the first importance that a creative artist should be free, and produce works in which his own individuality may appear. Schumann, who neglected the drill of the schools, and depended entirely on inspiration, repented in after life, and confessed his inability to recover this lost ground. Wagner, on the contrary, submitted to the dictation of masters, who taught him contrapuntal subtleties, and thus he gained the marvelous skill he shows in developing motives with ever increasing interest.

MINOR TOPICS.

DR. S. AUSTEN PEARCE, in an article on "The Music of the Spheres," which appears in the July number of *Harper's Monthly*, has given a new signification to this well known phrase. After referring to the meaning attached to it by the ancients, he proceeds to point out that our modern music resembles, in construction, celestial architecture. The stability of the solar system depends upon the various planets observing certain speeds and distances, as music depends upon the various parts observing similar laws. Then, after giving the distances of the planets from the sun, proceeds to show that these are in the same relation as the notes of the chief chord in music; from which by artistic variations the composer forms all his varied harmonies. The chief fault in the contribution is its brevity, while that of the analogy is that the planet Jupiter should be one-thirteenth nearer to the sun than it is said to be, to be perfectly in tune with the rest. No doubt Dr. Pearce hopes that the astronomers may be wrong that his analogy may be more complete.

AMERICAN singers abroad have gained and are still gaining great reputations. Foreign critics are just enough to award encouragement to every praiseworthy effort made, it matters not by whom. The latest success gained by an American singer in London has been that obtained by Emma Juch, of this city, who made her debut last week in the opera of "Mignon," at Her Majesty's Theatre. It is said that she has an excellent voice, a clear high soprano, and that she sings in tune and with more than average intelligence. Her execution of florid passages was so clear and distinct as to merit special mention. Success to her in the future.

THERE are in Italy mutual help associations formed by the employees of large musical establishments like that of Ricordi, the Milan music publisher. Annual dinners are held to which the employers are invited, and the good feeling existing between the representatives of labor and capital is, in this way, made manifest. As a kind of protective strength such associations have much value, and make the settlement of knotty points by arbitration a possibility.

A GREAT singer's career is always more or less interesting, even to the general public. That Mario was one of the greatest singers that ever lived is commonly conceded. As an item of interest concerning Mario's professional career, the following facts are presented: Mario began his career in the year 1839, and sang up to the year 1870. During this period of thirty-one years he sang 931 times, 225 in Donizetti's operas, 170 in Meyerbeer's, 143 in Rossini's, 112 in Verdi's, 82 in Bellini's, 70 in Gounod's, 68 in Mozart's, 30 in Flotow's, 12 in Cimarosa's, 12 in Auber's, 5 in Costa's, 1 in Halévy's, and 1 in Mercadante's. His favorite operas were "Les Huguenots," "Il Barbiere," and "Lucrezia Borgia." In the first mentioned of these works he sang 119 times, in the second, 102, and in the third, 91. "Faust" was sung by him 59 times, "Favorita" 49, "Don Giovanni" 47, "Il Profeta" 45, "I Puritani" 44, "Rigoletto" 32, "Don Pasquale" 32, "Martha" 26, "Un Ballo in Maschera" 29, and "Il Trovatore" 28. Truly an excellent and varied showing.

OPERAS in Italy spring up by the dozen. Within a very short time the following new works have been announced: "Agnese," composed by Romualdo Sapio, of Palermo; "Sinibaldi de Neri," composed by Edoardo Mascheroni, a work which will be represented the coming carnival at the Savona Theatre; "Rambaldo di Wielma," an opera in a prologue and three acts, being written by T. Doroldini, of Naples; "Wallenstein," just finished by Filippo Buccico; "Aleramo," composed by F. P. Frontini, and last, "Bianca," an opera-ballo, written by Giuseppe Persiani. If American composers could obtain a hearing for their works as easily and satisfactorily as Italian composers seem to be able to do, the inventive faculty would be developed and future greatness in musical composition would be the result.

THE following short announcement clearly and simply explains itself: "The engagement of the Theatre of Acircale lasted but one evening." It is a short sentence, indeed, but pregnant with meaning. Italian managers must wonder at the run which such operas even as "Olivette," "Le Mascotte," and "Billee Taylor," (let alone "Pinafore" and "The Pirates of Penzance") have in this city. Week after week passes by and still the same work is being sung at the same theatre, and what is more remarkable to much the same audiences as gathered to witness the first representations. All this may show how lamentably poor our taste is, but it proves that there is no lack of support here for whatever appeals to the popular taste.

THE statue fever is raging everywhere. There has been opened in Rome, Italy, a subscription for the statue that it is desired to erect to Liszt at Oedenburg, Hungary, in which place the eminent master at the age of nine, gave his first concert. (He will be seventy years of age at the coming October.) The project is very likely to succeed, for Liszt, both as composer and pianist, has admirers by the thousand,

in all parts of the civilized world. Nevertheless, the endeavor to erect a statue to him now may be adjudged a little premature by a good number of his soberer followers.

A COMPANY of mandolin players has requested and obtained permission to give concerts at the Milan Exposition. No doubt such odd troupes possess interest for seekers after novelty, exactly as the Spanish guitarists reaped a rich harvest in this country, and were admired by hundreds of intelligent listeners. For the earnest striver after the highest attainable in the divine art, such piquant though narrow combinations receive only a passing notice, as their influence for good may be questioned. No doubt they amuse for the moment.

PRESENCE of mind and its value in cases of emergency are conceded to be of inestimable benefit. A week or so ago at the Theatre Eretenio, Vicenza, there was some commotion caused in the assembled audience by a trifling accident. While the spectacle was progressing, all the gas lights were suddenly extinguished. The people began to make for the doors, fearing a second occurrence like that which lately overtook the unfortunate Municipal Theatre, at Nice. An actor, however, had the presence of mind to speak to the flying audience, and to persuade it that only too much water had found its way into the gas tubes. On hearing this the audience departed quietly, the representation, of course, being suspended. The actor thus averted a calamity.

THE last wishes of dying people are peculiarly varied. The Emperor of Austria, Leopold I., who died in 1705, loved music passionately and wrote some graceful works, among them certain variations composed upon a "minuet," which was popular in his day. Leopold had often said that if he did not die suddenly, he desired to pass into the other world to the sound of sweet music. This was said to be a joke; but it really happened, for when he felt his end approaching, he sent for his confessor, and prayed with him. Then he ordered his musicians to play in the next room several of his favorite pieces, during which time he died. The fact speaks for itself.

FACTS concerning any great musical composer are always of sufficient interest to place before the reading public. Donizetti met one day Eugenio Cavallini, director of the orchestra of the Royal Theatres of Milan. "Come with me, dear friend," he said; "let us go and drink coffee together, for I have an idea for my new opera, 'L'Elisir d'Amore,' and I wish to put it down on paper." It is the finale to this opera that Donizetti wrote in the historical Café della Cecchina. The little table on which the author of the "Elisir" penned the last notes was bought for a large sum by a rich Englishman. Donizetti wrote to Giovanni Ricordi: "Since the selection of the dedication of the 'L'Elisir d'Amore' has been left to me through your courtesy, I am very grateful to you for it, and ask you to let it be this: 'To the fair sex of Milan.' Who knows better how to distil it?—who better to dispense it?"

A GREAT number of Italian composers have died out of their native land, among them Cherubini, Lulli, Paer and Sacchini, all of them in Paris; Piccini and Rossini, who both ceased to exist near Paris, that is at Passy; Bellini, who died at Puteaux; Salieri at Vienna; Clementi and Viotti in London; Ricci Luigi at Praga, and Boccherini at Madrid. This statement goes to prove that these masters found other nations as appreciative of their talents as the country which could claim them as natives. Probably no nation encourages its great musicians to toil in their own country as Germany. Facts prove this to be the case.

THE following little story is told of the great composer Rossini. While he was superintending the general rehearsal of one of his operas in a little Italian theatre, he was much annoyed at a horn player in the orchestra, who continually played out of tune. "Who is that wretched horn player," asked the maestro, "that offends my ears so?" "It is I," replied a trembling voice, "Ah! thou, eh? Well, cut sticks and go with your horn to your house." The miserable horn player was no other than the father of the great composer himself. If the tale is true, it proves that Rossini did not know very accurately his parent's whereabouts nor what he was doing for a living. Readers will accept it *cum grano salis*.

Not every musician believes in the advisability of children's singing. Signor Persichini, of Italy, has reported to the Italian minister, Baccelli, the mischief that follows forcing children to sing in school. He says that, under the pretext of learning music, these young choristers spoil the voice beforehand. Not only Signor Persichini, but a goodly number of other musicians believe that more voices are ruined by excessive straining in early years than one has any idea of.

RUBINSTEIN's Russian symphony was played for the first time in England at one of the recent Crystal Palace

concerts. The work is said to be a model of beautiful form as well as of chaste design. It is planned as nearly as possible in accordance with the ideas left us by the great masters and consists of the following movements: "Moderato assai," "Allegro non troppo," "Andante" and "Allegro vivace." The finale is said to be superbly written. Several of the motives of the work are from very old popular Russian melodies, founded upon ancient scales, such as the Doric, Pentatonic and others.

BRIEFS AND SEMI-BRIEFS.

....London laments because recent soprano singers have been disappointing.

....Neuendorff's orchestra has taken the place of Gilmore's band at Koster & Bial's.

...."Olivette" has been largely patronized in many of the Western cities. Nearly all of the regular attractions, however, have ended for the season.

....A young lady having died with a guitar in her hands, a Bostonian regrets the fact, but would not object if a few young men should die with accordions in their hands.

....Signor Liberati, the well known cornet player, performs with a military band at the pavilion of the Iron Steamboat Company, pier No. 1 North River, every afternoon and evening.

....Verona Jarbeau made her appearance in Niblo's last week in "Billee Taylor," and several other changes occurred in the cast. This bright and pretty comic opera is still a sure attraction and is sung as well as ever it was.

....A series of three concerts were given last week at the new Washington Schuetzen Park and Hall Jones' Wood, under the direction of Dr. Damrosch. The orchestra numbered 160 performers, and there was a chorus of 500 hundred voices.

....Rud. Bial's orchestra at the Metropolitan Concert Hall is quite perfect in its ensemble playing. The programmes are arranged with judgment and are never trashy. This resort is constantly growing in public favor and receives the best kind of patronage.

....The Viscountess Mandeville has composed an exceedingly pretty waltz, "Creole," dedicated to Her Royal Highness the Princess of Wales, and which has been frequently heard in private drawing rooms in Paris and London and has now been published.

....The Helpers, of Morrisania, a local benevolent association, gave a concert last Thursday evening in aid of their charity. Emma Abbott, Adele Belgarde, dramatic reader; Nettie J. Cauldwell, contralto; Mr. Sperry, basso; Mr. Carolin, tenor, and other talent rendered the programme.

...."La Mascotte," at the Bijou Opera House, has entered on its eighth week, and has proved to be one of the most successful of the operettas produced at this theatre. There is no indication at present that its run will be suspended until late in the summer, when the company will probably take a rest.

....Adelina Patti has finally decided to visit America with her own manager, having refused the co-operation of Messrs. D'Oyly Carte, Gunn, and Abbey, who, I learn, offered her £50,000 for fifty concerts. It is reported that she intends to charge \$20 a seat, but this statement may be an invention of the enemy.

....Ad. Neuendorff recently returned from Europe to conduct the concerts at Koster & Bial's Concert Hall, which he opened last Thursday night with his orchestra of thirty pieces, comprising the following soloists: Walter Emerson, cornet; William Muller, cello; Joseph Eller, oboe; C. Rothmund, violin; Miss B. Linden, saxophone; J. Davis, organ, and the Distin cornet quartet.

....The concert on the Mall, in Central Park, given under the direction of C. W. Wernig, on last Saturday week, was most enjoyable. The programme was well made up, the various pieces being effectively rendered. The programme contained Suppé's overture to "Fannhäuser;" an overture, "Camp," by Lindpainter; a cornet solo, music from Rossini, performed by Mr. Lehmann, &c.

....Frederick A. Schwab has gone to Europe to engage the soloists for Theodore Thomas' great Music Festival in May next, and will visit London, Paris, Berlin, Vienna, and Milan in performance of his duties. As the festival week in New York is to be followed by like terms in Cincinnati and Chicago, and as the same soloists will take part in the three festivals, the gross receipts of which are likely to reach \$400,000, some idea of the resources of the management may be arrived at. The New York guarantee fund is to be raised to \$100,000.

....The following circular has just been issued to the public, and will probably commend itself to the attention of the musical fraternity: "The Philharmonic Society of this city design giving one or more concerts for the purpose of raising money to defray the expense of erecting a monument in Central Park to L. von Beethoven, and it hopes to increase the sum by subscriptions. It is proposed to procure a duplicate of the bronze statue by Zumbusch, now in Vienna, conceded to be a very fine work of art, and which will be at once a memorial of the estimation in which the great master is held by the music loving citizens of New York and an ornament to the Park. Your kind co-operation is earnestly so-

licited, by your influence among your friends as well as your own subscription. Joseph W. Drexel, president; Theo. Thomas, vice president; E. P. Fabbri, treasurer."

....The list of American singers who have made reputations of the highest order in Europe, and particularly in England, which includes Adelini Patti, Albani, Kellogg, Valleria, Osgood, Antoinette Sterling, Thurbly, and others less eminent, has lately been increased by the addition of Henrietta Beebe's name. Her first appearance was at one of the Boosey "ballad concerts," in which she was recalled after singing "Come live with me." The London *Graphic*, in commenting on this performance, said: "Miss Beebe has a very sweet voice and a finished delivery." She is to make further appearances under Mr. Boosey's management and at Barnby's next oratorio season, and is in the meantime studying with Signor Randegger, having also been invited to sing for Sir Julius Benedict at his home.

....The *Pall Mall Gazette* says: "To dilate upon the special characteristics of a Patti *rentrée* would be to re-echo a somewhat hackneyed story. The same brilliant gathering, the same enthusiastic greeting, and the same profusion of floral tributes with which we have been familiar for nearly a score of years may be chronicled once more. And, further, it may be granted that Tuesday's experience did not warrant the idea that natural causes would speedily supervene to cause a change in the attitude of the public toward their greatest operatic favorite. A gradual modification of Mme. Patti's voice has been in progress for some time. She has lost the exceptional high notes in which she used to revel, but very liberal compensation has been granted in the increased power and fullness of the middle and lower register. Her voice is still perfectly under control, its quality has in no wise deteriorated, and her appearance is as youthful as ever."

....The insolvent schedules of Max Strakosch, the well known impresario, in the matter of his assignment to Charles H. Neilson, were filed last week in the Court of Common Pleas. Mr. Strakosch states his liabilities at \$37,466.64; nominal assets at \$14,000, and real assets at \$5,200. Among Mr. Strakosch's creditors may be mentioned the prima donna Marie Roze, to whom he owes \$1,816.85; Octave Torriani \$1,600, and Anna de Belocca \$1,529.28. Among other creditors are Stout & Thayer \$11,012.10, for moneys advanced; Charles Wehle \$3,500, for legal services, and the assignee \$1,500 for money advanced and for services. The assets consist of the complete vocal and orchestral scores of seventy operas and sheet music which he says is worth \$4,000, but if sold would not bring over \$1,200. In addition to this he also has the complete wardrobes for the operas "Aida," "Carmen," "Lohengrin" and others, which he rates at \$10,000, but which, if sold, he thinks would not bring over \$4,000.

....Patti has once again made a most successful reappearance at Covent Garden. I was talking the other day with a gentleman closely connected with operas and opera singers. I remarked what an enormous amount of money this favorite artist must have made for herself during her twenty-one years' career. "Yes," he replied; "but think what she has drawn for other people. Take, for instance, her connection with Covent Garden. She has sung there for twenty-one seasons; say she appeared twenty-four times each season, which is a low average. As from the first performance to the last she has always drawn full houses, you may calculate that on each occasion she sang, the house represented over £1,000. Put these facts together, and you will find that Patti alone has brought over half a million into Mr. Gye's coffers." It is evident that the next best thing to being a Patti is to be a Patti's entrepreneur.—*London Truth*.

CORRESPONDENTS' NOTES.

CHICAGO, Ill., June 16.—Preparations for the approaching Söngerfest are actively going forward. The alteration of the Exposition building into a suitable auditorium has been completed, and the result of certain tests applied for the purpose of ascertaining its acoustic qualities, is declared eminently satisfactory. Last Friday a rehearsal of the male chorus of the Söngerbund took place at the Exposition building. Bruch's "Odysseus" was given. To-morrow evening the Ninth Symphony of Beethoven and the first act of "Lohengrin" will be rehearsed. After this there will be two rehearsals each week with full orchestra. Mr. Balaka has returned from a visit to the principal societies of several cities, including Cincinnati and Milwaukee, having rehearsed with them the works to be given, and pronounces their preparation excellent. Next Tuesday evening the Beethoven Society give a public rehearsal of Mendelssohn's "Elijah," which they are to sing at the Söngerfest. Professor Jas. Gill will sing the part of *Elijah*. Louis Wahl has been elected president of the Söngerfest Association. The Acme "Olivette" Company, under the management of C. D. Hess, is playing at the Grand Opera House. H. Clarence Eddy gave an organ recital last Saturday noon at Hershey Music Hall, with a programme devoted wholly to the works of Italian composers, as follows: *a*, Toccata e Suonata, *b*, Canzone, *c*, Passacaglia (Frescobaldi); Fuga in D minor (Martini); Sonate in F, No. 2 (A. Nardetti); *a*, Pastorale in C, *b*, Sonata in A, No. 6 (Girolamo Barbieri); Pastorale (Padre Davide); *a*, Andante in G major, *b*, Overture in E minor (Giovanni Morandi); *a*, Melodia Affettuosa, Op. 244, No. 4 (Polibio); *b*, Marcia Villericcia, Op. 244, No. 6 (Fumagalli). The pupils

of the Hershey school of musical art gave a *matinée* last Wednesday afternoon with an interesting programme. S. G. Pratt's pupils gave a *soirée musicale* at the Prain warerooms of Messrs. Lyon and Healy last Friday evening. The programme consisted of ten numbers, the most important of which was an arrangement of the Tannhäuser overture for eight hands. At the May festival to be held in Chicago next year there will be seven concerts, three in the afternoon and four in the evening. The works already announced are Handel's oratorio "The Messiah," a Bach cantata, a selection from Wagner's "Lohengrin," and Beethoven's Ninth Symphony.

FREDERIC GRANT GLEASON.

DETROIT, Mich., June 16.—Two organ recitals in one week is rather a novelty in Detroit, and yet both were very well attended, namely, one given on the 8th inst. at St. Paul's Church by J. C. Batchelder, and the other at St. John's Church on the 11th inst. by J. de Zielinski. Mr. Batchelder, of whom I have spoken before as a highly talented organist, played in an excellent manner the following numbers: Prelude in E flat, Peters' edition B. III., No. 1 (Bach); Canon in F sharp, and a choral-vorspiel (Merkel); "At Evening" (Buck); variations on the Russian National Hymn (Thayer), and Offertory No. 3 (Wely). A Miss Andrus played in a very uneven and uninteresting manner Mendelssohn's Sonata No. 2, for organ, though with long and assiduous study she undoubtedly will learn to master that instrument, for she has as teacher a musician whose appreciation and musical understanding have been grounded in the Berlin school, which knows no false sentimentality and namby-pamby dilly-dallying with music, as taught by some of our learned exponents of the so called "Leipzig method." In brief, Mr. Batchelder, who stands foremost among the organists of the Northwest, has done a good work since his residence here, though but a small portion of the large array of our would-be musical *dilettanti* have been generous enough to condescend to patronize with their presence those highly instructive recitals. A soprano and a contralto with no voice below G marred the pleasure of the afternoon by their faulty and uninteresting singing of selections from Mercadante, Rubinstein, Brahms and Osgood. J. de Zielinski's recital was more like a concert, the vocal numbers predominating. His solo selections were: Festspiel, in E flat, Op. 368 (Volckmar); Andante Grazioso and March in G (Smart). With F. Apel he played a four-hand fantasia, Op. 35, by Heise. Our excellent tenor, C. V. Slocum, sang very artistically "Ev'ry valley," from "Messiah," and "Why does the God of Israel sleep," from "Samson." Cora R. Miller, from Boston, gave a grand delivery of "Hear ye, Israel," from "Elijah," and of Torrente's "Show me Thy ways." After listening for months to the thin, throaty voices that warble the Lord's praises in our churches, it was a genuine pleasure to hear the magnificent rich voice of this young artist, and the devotional manner in which she delivered those two numbers. A quartet by Lucantoni ("God shall charge His angel legions"), sung by Miss Miller, Miss Perry, Mr. Slocum and Mr. Stanley, closed this very interesting and instructive occasion. On Friday, the 10th inst., F. A. Apel gave his thirty-fifth piano recital at the Home and Day School, with the assistance of a new organization calling itself the Haydn Quintet Club. Hattie Brewer, of Leavenworth, Kan., played quite acceptably the following piano selections: Beethoven, Sonata, Op. 10, No. 1; Mendelssohn, Spring Song, Duoetto and Spinning Song; Bendel, Silver Springs, Op. 137, No. 4; Scharwenka, Valse, Op. 13; Gluck-Reinecke, Gavotte for two pianos; and Mozart, D minor Concerto, with accompaniment of second piano and string quintet. The club gave a fair reading of a quartet by Haydn and of a quintet by Fauconnier, the only drawback to the evening's enjoyment being a very poor performance of a concerto by Dancla for two violins, played by Messrs. Rheiner and Bloquelle. On Tuesday afternoon, the 14th inst., a large and fashionable audience assembled at Whiting's Hall to listen to the following interesting programme offered by J. de Zielinski to his guests: Prelude et Fugue, Op. 18, for two pianos (Vogt)—Bessie Howard and J. de Zielinski; Song, "Oh, that we two were maying" (Gounod)—Nannie E. Long; Aria, "Casta Diva," from "Norma" (Bellini)—Cora R. Miller; Piano Solo—*a*, Etude, from Op. 9 (Mikuli), *b*, Fantaisie Mazurka (Zielinski), Minuet, Op. 18 (Scharwenka)—J. de Zielinski; Song, "Mia Marinella" (Randegger)—Zaidee Hubbard; Duo, for two sopranos, from "Gioconda" (Ponchielli)—Miss Miller and Miss Long; Piano Solo—*a*, Valse Melancolique (Henselt), *b*, Fantaisie Impromptu (Chopin)—Bessie Howard; Song, "The Swallow" (Abt)—Mrs. Pacher; Song, "Yes or No" (Clay)—C. V. Slocum; Songs—*a*, Ti Rapirei, *b*, T'affretta (Tosti)—Cora R. Miller; Par! Songs—*a*, "The sea hath its pearls" (Pinsuti), *b*, "Song of the Triton" (Molloy)—Miss Long, Miss Perry, Mr. Slocum and Mr. Stanley. Miss Howard was the only pianist of the occasion, aside from her teacher, and I noticed with pleasure that she understood well the charmingly weird valse of Henselt as well as the fantastic fantasia of Chopin, so often chopped up into meaningless phrases by would-be interpreters of the great Polish tone poet. In the selection from "Norma" and the duo from "Gioconda" Miss Miller showed the excellence of the schooling that she has received, and I have no hesitancy in predicting a successful career in the highest fields of dramatic operas for this charming artiste. The singing of the remaining numbers was fully up to the standard looked for among

the pupils of Mr. de Zielinski. On the same evening William Luderer was the recipient of a complimentary benefit concert at Merrill Hall, which was not as well filled as it should have been, though the benefit was not a loss to the giver, as is generally the case. A large array of amateurs assisted in a programme comprising selections from Blumenthal, Gottschalk, Chopin, Pinsuti, Wallace, Gade, Golterman, Mozart, &c., the most enjoyable numbers being a violin solo, "Souvenir de Bellini," op. 4, by Artot, played most charmingly by Mrs. L. S. Trowbridge, and Tosti's "Forever and Forever," sung with much pathos by C. V. Slocum. Mrs. Trowbridge, who is a lady in private life, has studied the violin for her own amusement and lends her valuable assistance—which means the power of drawing a large crowd of warm admirers—only on rare occasions, which are the more enjoyable as we are sure to listen to a standard work artistically played and imbued with a grace and repose not to be found among our more pretentious professional violinists. Mary Andrus attempted Chopin's "Fantaisie Impromptu;" it was a scrambling, uncertain performance, meant probably for the much abused and still more misunderstood *rubato*. The fair player evidently forgot that in playing Chopin's music the performer must think as a poet, and possess the power of giving a reality to his impulses through the medium of his fingers. Could anything demonstrate plainer that the young lady is not capable of playing Chopin's music than the breaking up of the first part into one-measure phrases, with a long pause after each measure, or the playing of the last chord as an inverted arpeggio! To play Chopin involves the necessity of being endowed with a power of thinking and comprehending the hidden meanings of his tone poems; otherwise they become powerless. We are sorry that a more able director was not secured for this entertainment, which was greatly marred by the poor accompaniments to the vocal selections. Mrs. Gray, organist at Christ Church, and withal a highly esteemed teacher, lent her kind assistance in a trio, op. 29, by Gade, Mr. Schultz playing the violin and F. Abel, Jr., the cello. The latter gentleman essayed a *morceau* by Golterman, and gave renewed evidence of his total inability to play the instrument which has been made so famous by Boccherini, Popper, Davidoff and others. A very interesting entertainment was the second piano recital by F. H. Clark, given Wednesday evening, with the assistance of Miss Miller, soprano, and Mr. Thompson, a basso. The following were the selections played by Mr. Clark: Minuetto, D major, Gigue, G major (Mozart); Sonata, D major, Op. 10, No. 3 (Beethoven); Momento Capriccioso (Weber); two Songs Without Words, No. 14, No. 30 (Mendelssohn); two Novelletten, Op. 21, Nos. 6 and 7 (Schumann); three Etudes from Op. 10, Nos. 4, 3 and 8 (Chopin); Scherzo in E major, Op. 54. The Schumann Novelletten and the Chopin group were the best played numbers, the latter ones especially evincing the fact that Mr. Clark was able to comprehend the subtle souled psychologies of Chopin's genius, to grasp the passionate tendency, the meta-physical coloring of his compositions. His playing of the scherzo, op. 54, while by no means as finished and as fantastic as we have heard it from the fingers of Henselt or Mikuli, was highly interesting. It is one of those wild and yet at times wonderfully tender compositions, full of unearthly grandeur, extravagantly rhapsodic in its outlines, lacking none of the essentials of classical music, and reminding one of Horace's golden precept, "*Sibi constet*," which invaluable maxim, the super-quintessence of all artistic truth, permits men of genius to roam about in regions with safety and freedom where the less gifted must inevitably flounder and become the sport of the philosophical few. A vacancy has taken place in St. Paul's choir, Mrs. Ludrey, the soprano, resigning, in order to accompany her husband, who has already departed for New York, whence he sails for Europe to continue his violin studies. Cora R. Miller is the guest of Mr. de Zielinski and his wife, and will remain here for a few days longer, going thence into the country for the remainder of the summer, returning Eastward the latter part of August.

MILWAUKEE, Wis., June 15.—Since I wrote last, we have had the Acme "Olivette" Company for about a week, playing to good houses and meeting with much applause. There have also been numerous summer concerts, the most important of which was the two hundred and eighty-first of the Musical Society, with this programme: Rakoczy Overture (Keler Bela)—Souvenir de Mendelssohn-Bartholdy (L. Curth)—Clauder's Military Band; Overture, "Sakuntala" (Goldmark)—Bach's Orchestra; Abschied (Farewell) (Tschirch)—Male Chorus of the Musical Society; Fantaisie Caprice (Vieuxtemps)—Bach's Orchestra; Potpourri, "Olivette" (Audran)—Overture, "Rosamunde" (Schubert)—Clauder's Military Band; "Wie hab ich sie geliebt" (Moehring)—Male Chorus of the Musical Society; Overture, "Rienzi" (R. Wagner)—Rhapsodie Hongroise (F. Liszt)—Bach's Orchestra; Fantaisie from the opera "Der Freischütz" (C. M. von Weber)—Clauder's Military Band; Wanderer's Night Song (F. von Holstein)—Male Chorus of the Musical Society; Fackeltanz (Meyerbeer)—Overture, Hungarian (Keler Bela)—Bach's Orchestra; Coronation March (Meyerbeer)—Clauder's Military Band. The Arions gave a concert to-morrow night, and the Musical Society another on the 23d. All of these are at Schlitz's Park, which is being greatly improved, and is now a very attractive resort. The grounds are pleasant, the main

building, covered with glass, affords room for an audience of 2,500, and the whole is lighted with electric lights. The new tower gives a fine view of the whole city and the surrounding country. F.

POTTSVILLE, Pa., June 19.—Anna Luks, a native of Pottsville, and a pupil of Signor J. La Villa, was given a testimonial concert on Thursday evening, 16th inst., at the Academy of Music. Miss Luks has a very sweet mezzo-soprano voice, and her teacher predicts great things for her. She was assisted by Professor Becker, pianist, and Signor Bandini, tenor; Signor La Villa, musical director. The house was a good one and very appreciative. A. F. S.

RICHMOND, Va., June 18.—The operetta, "The Miracle of the Roses," at Mozart Hall, on the 14th, by the young ladies of the Baptist Female Institute, drew a large and fashionable audience despite the intensely warm weather. The performance was highly creditable to all, while the choruses deserve special mention. Miss Hamner's solo, "Tis the Privilege," was the gem of the evening and won a hearty encore. Pierill Bernard was perfectly at home as director of the orchestra. The operetta, "New Flower Queen," by the pupils of Mrs. A. B. Clements, also drew a large house on the 17th, and an enjoyable performance was given. The concert of the Mozart Association on the 16th drew a fair house only, although an attractive programme was presented, the vocal numbers of which were sung by May Thomas. R. B. Lee, of the firm of Josiah Ryland & Co., is organizing an opera troupe for the coming season. Miss Swain, I learn, is to be the leading soprano. The "Chimes of Normandy" and "Bohemian Girl" are the operas so far selected, and will be presented during the York town centennial celebration. B.

SCRANTON, Pa., June 17.—One of the most interesting musical events in home circles was the organ concert at the Pennsylvania Avenue Baptist Church on Tuesday evening last, under the direction of Professor E. E. Southworth. This gentleman possesses talent which places him in the front rank as a musician, and whatever he undertakes is carried out in the most artistic manner. The following is the programme presented on this occasion, which was carried out in a most satisfactory manner: Fantaisie and fugue (D minor, four hands) (Hesse)—Lizzie Howell, E. E. Southworth; Quartet—"I hear sweet voices singing" (Thomas)—Choir; Fantaisie and fugue (Andrews)—E. E. Southworth; "Charity" (Faure)—Harriet B. Atherton; Offertoire (Batiste)—Lizzie Howell; "The Old Choral" (Hatton)—William L. Acker; "Darby and Joan" (Molloy)—Harriet B. Atherton; Quartet—"Oh, Paradise" (Barnby)—Choir; Festspiel (C major) (Volkmar)—E. E. Southworth. F. C. H.

FOREIGN NEWS IN BRIEF.

....It is said that Signor Nicolini asked 2,000,000 francs for the services of Mme. Patti and himself in America, and that, though the negotiations with the American capitalists have fallen through, the singers will come to the United States on their own account....In consequence of the fire at the Bajamonti Theatre, Spolito, the fifty artists who compose the Tani company have been reduced to the most squalid misery....Early in September there will be represented at Monaco all the operas of Wagner, viz.: "Rienzi," "Tannhäuser," "Lohengrin," "Tristan and Isolde," and "The Flying Dutchman." In the spring of 1882 the "Ring of the Nibelungen" is to be represented....In spite of the dowry of 800,000 francs of the Paris Opéra and the half of the evening receipts, which may be reckoned at 18,000 francs, the year 1880 closed with a loss of 14,501 francs and 41 centesimi....The Intendente of the Vienna Opera House fined the prima donna Ehn 35 florins for having thanked the public during the progression of the opera, who had warmly applauded her in *Mignon*. The artist refused to pay the fine, and Vienna is waiting—impatiently, to be sure—to see who will be the conqueror in this little conflict....The *mise en scène* of Verdi's "Aida" at the Paris Opéra cost 233,991 francs. But still more was expended for Gounod's opera, "Le Tribut de Zamora," viz., 270,000 francs. Even for the ballet, "Korrigane," it cost to put it on the stage 73,215 francs....A Hollander and a Dane, who have lived many years at Labla, India, have been successful in imitating with the mouth, one the sound of the violin and the other that of the guitar. They do this so perfectly that when the tone produced is heard, and not the producers, scarcely would it be believed that the two instruments named above were not being played....The Grand Theatre, at Brescia, will be inaugurated with Meyerbeer's opera, "L'Etoile du Nord," the talented Rubini-Scalisi having been engaged to represent the rôle of Caterina....At the Circo Nazionale, Naples, a new operetta buffa will soon be produced. It is entitled "Lo Starnuto di Gione," the composer being Signor Scarano....Strauss is writing a new comic opera for the Theatre an der Wien, Vienna. The title of this opera is "Der Lustige Krieg,"....The *Cosmorama* says that at the San Carlo, Lisbon, "Simon Boccanegra" will be given. The new opera will be "Gioconda" or "Lohengrin."....The new opera that will be given at the Paris Opéra the coming year will be Saint Sæns' "Henry VIII," the libretto being by Sylvestre and Detroyat....The first thirteen representations of the Costanzi Theatre, Rome, brought in 77,500 francs....The impresario of the Royal Theatre,

Madrid, has engaged an orchestra of 120 professors from the "Sala Beethoven," of Barcelona, and the director Signor Goula, to give two concerts at Madrid....At Granada, the opera representations which were projected will no longer be given....In Barcelona, another journal has appeared, with a fine portrait of the celebrated tenor, Stagno, together with his biography and a poetical composition dedicated to him....At Camerino, the evening of the inauguration of the theatre, the City Council, in order to honor the name of one of its citizens, chose the composer Marchetti, the author of "Ruy Blas." The citizens made him a present of a massive crown of silver....Bolto's opera, "Meistofele," has been given in thirty-nine theatres....The benefit of the eminent tenor, Masini, at the Lyceum Theatre, Barcelona, was an artistic event. A full audience was in attendance, which received the artist enthusiastically....At Palermo, besides Teresina Singer, Gialdino Gialdini has been re-engaged. It is probable that during the coming season Bolto's "Meistofele" will be given....Bologna journals say that in a concert given by the pupils of the Muzzi Institute (one of the first in that city), "La Danse des Fées" was perfectly executed by two little girls of only eight years, named Ria Zabban and Erminica Biagi. The first-named showed possession of talent of the first order....The examining committee for the opera competition at Frankfurt-on-Main have at last selected three works for the final choice: "Käthchen von Heilbronn," "Otto der Schütz," and "Alorea." All the other works will be returned to their respective authors on a correct description being given of the motto placed upon the manuscript....In consequence of the great success gained by Theodore Henschel's opera, "Beautiful Melusine," in Hamburg, it will be represented in Königsberg next season....Julius Tausch was the final director selected for the Lower Rhine Musical Festival, which took place at Düsseldorf on June 5, 6 and 7. Gade, however, conducted his own compositions. The soloists were Frau Sache-Hofmeister, of Leipzig; Fräulein Marianne Brandt, of Berlin; Herren Winkelmann and Gura, of Hamburg; Pollitz, of Frankfurt, and Mme. Norman-Néruda, of London. The musical programme consisted of the following works: Bach's D major Suite and Handel's "Samson," overture to "Michel Angelo" and "Zion," by Gade; Mendelssohn's "Lobesang" and Beethoven's A major symphony, Gade's B major symphony, overture to "Euryanthe," march and chorus from "Tannhäuser," Schumann's "Spanisches Liederspiel," Spohr's "Gesangscene," and Beethoven's F major romance.

BRIEF PERSONAL MENTION.

COLONNESE.—The baritone, Colonnese, has had a great success at Palermo in "Faust" in the rôle of *Valentini*. The journals say that he made a true creation out of the part.

DANHAUSER.—*L'Art Musical* says that M. Danhauser, principal inspector of singing in the schools of Paris, has gone to Switzerland on an official mission. It is said he has gone for the purpose of studying the organization of teaching popular music in Switzerland, as he has already done in Belgium and Holland.

DE RESZKE.—The journals report that the prima donna, De Reszke, not being able to cure a throat affection, from which she commenced to suffer at the beginning of the season at the Covent Garden Theatre, London, has requested and obtained the nullification of her contract.

DI MURSKA.—Mme. Ilma di Murska has appeared in Flotow's "Marta," with much success at Her Majesty's Theatre, London. The papers praise her highly.

DONALDI.—Mme. Donaldi is one of the chief singers of the Sängerfest in Chicago.

GABBI.—Mlle. Adelgis Gabbi has made an excellent impression at Her Majesty's Theatre, London, in "Aida" and "Il Trovatore."

GILMORE.—Patrick Gilmore's faith in his divine "Columbia" is as unswerving as ever. He says the work is steadily increasing in popularity. Such faith should be rewarded at last.

MIRSKY.—The excellent baritone, Herr Mirsky, sang in "Rigoletto," at Navora. He is said to have sustained the chief rôle in a splendid style, modulating his voice with much skill, and intelligently grasping the salient points of that difficult part.

MOTTA.—The Paris journals speak of a young Italian, a *dilettante* tenor, named Motta, from Naples, who has made a very great impression by his singing in that city.

PAPPENHEIM.—Eugenie Pappenheim, the eminent prima donna, has been in Milan.

PATTI.—Adelina Patti's great triumph at the Covent Garden Theatre, London, this season, has been in Rossini's opera, "Semiramide."

REPETTO-TRISOLINI.—The distinguished cantatrice, Repetto-Trisolini, at the Vienna Opera House recently, sang three evenings in Rossini's "Il Barbiere" with much success. She was always encored in the piece she chose to interpret as the singing lesson.

RUMMEL.—Franz Rummel has been warmly praised by the London musical journals for his interpretation of Grieg's piano concerts in A at a recent Crystal Palace Concert.

RITTER.—Theodore Ritter, a piano virtuoso of much celeb-

rity, recently performed at a concert of the Musical Union. His playing was the theme for much praise.

STERNBERG.—Constantin Sternberg has returned to Europe. Some of his late compositions will be shortly published by Ed. Schuberth & Co. They are beautifully written and display skillful workmanship, with much fanciful invention.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Ed. Schuberth & Co., New York.

1. Oh! Thou Who Bid'st the Storm Be Silent....(song).....C. Israel.
2. Nacht-stücke, Op. 23, No. 1.....(piano).....Schumann.
3. Torpedo Galop.....".....J. Durège.
4. Geister Polka.....(parlor orchestra).....R. Bial.

No. 1.—An exceedingly well written song, although not very interesting. It is suitable for church rather than concert use. Sung without intelligence it will have no success whatever. Compass, B to F sharp—a twelfth.

No. 2.—This edition of one of Schumann's beautiful conceptions contains explanatory notes which make it of special value to piano students. The editor, Bernardus Boekelman, a well known and highly esteemed piano virtuoso, has fingered the piece in the most careful and able manner, and has read the proofs with commendable pains. Advanced scholars and amateurs are advised to avail themselves of the edition under notice.

No. 3.—A very bright and pleasing galop which cannot fail to become popular by frequent repetition. Although not highly original with regard to subject-matter, it is not commonplace, and thus will be acceptable to a large class of players.

No. 4.—This tuneful polka will be welcomed in its present shape by quintets composed of first and second violin, bass, flute and cornet, a combination generally designated by the title of "parlor orchestra." A good idea in connection with the first violin part is that of giving in certain passages the part assigned to that instrument in the full orchestral score, besides the special one required by the reduced arrangement for only five instruments. The price for the quintet of parts is very reasonable, being but twenty-five cents. A review of the music will be found in the issue of THE COURIER for March 30, 1881.

H. G. Hollenberg, Memphis, Tenn.

1. Come Back Again, I'll Forgive You....(song and chorus).....J. T. Rutledge.
2. Somehow the Old Love Will Come Back.....".....J. T. Rutledge.

No. 1.—Quite a fair song of its class, both the melody and chorus showing more care in their structure than is usually met with in such things.

No. 2.—Is also better written than the average of such pieces. It is not, however, likely to become popular.

O. Ditson & Co., New York, Boston and Philadelphia.

1. Buttercup Queen.....(ballad).....Theo. Marziale.
2. Good Night.....(song).....J. W. Chadwick.
3. The City Bells.....(vocal duet).....Franz Abt.
4. The Conqueror's Grand March.....(piano).....W. Rab.
5. Under the Red Cross March....."....."
6. Storkbill's Galop.....".....P. Fahrback, Jr.

No. 1.—Quite simple and bright, but bordering on the commonplace. It will please for a hearing or two. Compass, D to E—a ninth.

No. 2.—This song, or rather serenade, will not likely take with the public, or even with singers; it is too pretentious and lacks melodic grace. There is a heaviness about it which precludes it from becoming popular. It is, in fact, too forced. Compass, A flat below the staff to C—a major tenth.

No. 3.—Certainly not one of Abt's most taking productions, although fluently written. It is a duet that will scarcely pay for the trouble of learning.

No. 4.—Makes a vigorous march and cannot fail to make a good impression when played with vim. The subjects are better than the ordinary run of those contained in pieces of a like character. It is only moderately difficult.

No. 5.—Is not nearly so effective a work as No. 4. The workmanship is fair, but that is all.

No. 6.—A very bright and pleasing galop, which on a good performance is sure to be well received. It is as vigorous as most pieces of its class.

Central Music House, New York.

1. Is That So?.....(serio-comic song).....J. P. Skelly.
2. Speak Kindly.....(song and chorus).....H. P. Danks.
3. Baby Mine Has Gone to Rest.....".....W. H. Rieger.
4. The Star of Faith.....(duet, sop. and tenor).....Rev. P. Demasini, S. J.
5. Sweet Recollections Waltz.....(piano).....J. B. Flanders.

No. 1.—By no means one of the best songs of its class, but sufficiently taking to become reasonably popular. It is not correct.

No. 2.—Is superior to the usual run of such things, and should have a fair sale.

No. 3.—One of the best specimens of this much over-worked field. It is quite well written, with the exception of the last bar but one in the chorus, the fifths between the soprano and tenor in which should be eliminated. The accompaniment is far better than is usually met with in such trite pieces.

No. 4.—The reverend gentleman has displayed considerable skill in the composition of this duet, the workmanship being of a superior order. It shows some knowledge of

form, as well as exhibiting taste and judgment. Sung well, the effect would be good.

No. 5.—The subjects of these waltzes are fair, but there is a crudeness about their presentation that deprives them of what beauty they may have. The notation is wrong in many instances, besides numerous violations of harmonic rules being observable.

C. J. Whitney, Detroit, Mich.

1. Moods and Tenses.... (comical song and chorus) F. H. Pease.
2. Aladdin..... (song)..... Matilda Scott-Paine.
3. Ne Plus Ultra Exercises..... (piano)..... Anton Strelzki.

No. 1.—Will undoubtedly have a large sale on account of the humorous words. The music is, however, quite bright and pretty, although the third is too often left out in the chorus at the close.

No. 2.—With the exception of one or two passages that have an objectionable movement, this song is well written, if somewhat commonplace. The words are quite well expressed. It needs to be sung well to take with the average listener. Compass, D flat to A flat—a twelfth.

No. 3.—So many exercises are written for the piano that there seems to be no earthly reason why they should be multiplied *ad libitum*. Nevertheless, these exercises by Strelzki will serve a useful purpose. As the composer says: "They are mainly inductive to increase the span of the fingers, and at the same time render them flexible and strong." To advanced students and amateurs, and to a good number of professionals, they are worthy of serious attention. More than this need not be said.

F. A. North & Co., Philadelphia, Pa.

1. Danse Ecossaise..... (piano)..... Fred. T. Baker.
2. Under the Magnolias..... "..... "
3. Clickety-Click March..... "..... "
4. Rippling Stream Waltz..... "..... "
5. Star of Love, Nocturne..... "..... "
6. The Blue Bells of Scotland..... "..... "

No. 1.—Of the making of music there is no end, although it must be said that nine-tenths of the pieces published contain nothing but what has been written down over and over again. The "Danse Ecossaise" has one good quality, the subjects being presented with a certain skill. More than this, it is quite interesting and will please the public. But why use such a key as G flat major?

No. 2.—This piece has been noticed in THE COURIER for June 18, 1880.

No. 3.—This march was reviewed in the issue of THE COURIER for July 9, 1880.

No. 4.—The motives of this waltz are somewhat removed from the commonplace, and the piece will find admirers whenever satisfactorily performed. It is about as difficult as the average composition of its class. A mistake or two remain uncorrected.

No. 5.—Is not equal to other pieces by the same composer, but will no doubt be liked by a certain class because of its triteness.

No. 6.—In this fantasia the same old arpeggios, scale passages (both diatonic and chromatic), reiterated chords, &c., are met with as in hundreds of other pieces of the same scope and character. There is nothing new in it at all, but it will have a brilliant effect if well played. Mistakes remain to bewilder the ignorant.

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- Herbert, Th.—"Musical Flamelets." A collection of favorite operatic melodies. No. 2, "Dame Blanche".....\$1.00

TWO PIANOS—EIGHT HANDS.

- Schulhoff, J.—Op. 6, Waltz, in A flat.....\$0.40

PIANO AND VIOLIN.

- Ries, Hubert.—"Stories of Olden Times." Instructive duets in fifteen books. Book III, contains: Grétry—Dance from "Richard Cœur de Lion." Méhul—Arietta from "Josef." Winter—Aria from the "Interrupted Sacrilege." Together.....\$0.50

PIANO AND 'CELLO.

- Boehm, R. E., and K. J. Bischoff.—Select pieces from the works of our immortals arranged for the concert room.
- No. 2, Adagio Molto Expressivo, by Beethoven.....\$0.65
- Davidschaff, C.—Op. 37, Two parlor compositions. No. 1, Album Leaf; No. 2, Mazurka. Together.....1.00

PIANO AND FLUTE.

- Popp, W.—Op. 315, Fantaisie de concert on "Martha.".....\$1.50
- Op. 316, Six Easy Parlor Pieces.
- No. 1, "Love's Romance"......50
- No. 2, "Cossack Dance"......50
- No. 3, "Sunday Lay"......50
- No. 4, "Waltz of Roses"......50
- No. 5, "Northern Ballad"......50
- No. 6, "Hungarian Legend"......50
- Op. 323, Concert Waltz.....1.00

TRIOS FOR FLUTE, VIOLIN AND PIANO.

- Burhard, C.—Twenty-four favorite overtures, arranged. No. 4.—Boieldieu—"Calif of Bagdad." No. 5.—Boieldieu—"Dame Blanche." No. 6.—Flotow—"Ruebezahl." Each.....\$1.25

TRIOS FOR PIANO, VIOLIN AND 'CELLO.

- Wohlhart, F.—Op. 66, No. 2, Easy Trio, in C major.....\$1.15

TRIOS FOR FLUTE, VIOLIN AND PARLOR ORGAN (OR PIANO).

- Mensel, C.—"Social Hours." Gems from the works of celebrated masters. No. 3.—Beethoven L. van—Andante from the Fifth Symphony.....\$1.15

PEDAL ORGAN.

- Merkel, G.—Op. 137, Sixth Sonata, in E minor.....\$1.50

FLUTE AND ORCHESTRA.

- Popp, W.—Op. 323, Concert Waltz.....\$2.00

CORNET AND ORCHESTRA.

- Hock, Th.—"Recollection of Prague." Fantaisie brillante. Parts.....\$3.00

STRING ORCHESTRA.

- Müller-Berghaus, C.—Op. 17, A Thé Dansant with "The Flying Dutchman." Fantaisie, in form of a waltz. Parts.....\$5.00
- Michaelis, Th.—Op. 120, "Armenian Patrol." Parts.....1.50
- Naprawnik, E.—Op. 20, National Dances.

- No. 1, Polonaise. Score.....1.25
- No. 2, Casatchok. Score.....2.50
- No. 3, Russian Dance. Score.....3.00
- No. 4, Waltz. Score.....2.50
- No. 5, Tarantella. Score.....2.50
- No. 6, Mazurka. Score.....2.50

MILITARY BAND.

- Michaelis, Th.—Op. 107, "Julius March." Parts.....\$3.00

INSTRUCTION BOOKS, STUDIES, THEORETICAL WORKS, &c.

- Richter, Alfred.—Aufgabenbuch zu E. Friedr. Richter's Harmonielehre.....\$0.50

Vocal Compositions.

PART SONGS FOR FEMALE VOICES.

- Abb, F.—Op. 548, Three songs, with German and English words, for three female voices, with piano accompaniment. No. 1, "Summer Days." No. 2, "Awake! Awake! The Dawn is Here." No. 3, "Ring On, Ye Bells." Together, score and parts.....\$1.75
- Single parts......25

PART SONGS FOR MIXED VOICES.

- Rheinberger, J.—Op. 107, Five hymns (Latin and German words) for mixed chorus, without accompaniment. No. 2, "Jam sol recedit".....\$0.50

Overtures, Dances and Marches.

PIANO SOLOS.

- Faust, C.—Op. 330, "Out of Sight, Out of Mind." Galop.....\$0.40
- Gungl, J.—Op. 355, "Miss Fresh." Polka......40
- Krach, J.—Festival March......65

PIANO DUET.

- Faust, C.—Op. 187, "On Longing's Wings." Waltz.....\$1.00

PIANO AND VIOLIN.

- Faust, C.—Op. 331, "On Longing's Wings." Waltz.....\$1.00

STRING ORCHESTRA (LARGE OR SMALL).

- Faust, C.—Op. 327, "Amongst Comrades." march; Op. 328, "Ambitious," polka mazurka. Both together, parts.....\$2.25
- Weiss, H.—Op. 53, "Blossoms." Waltz. Parts.....3.00

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

...The Henry Smart memorial fund is still being slowly augmented by concerts and organ recitals in England. On Tuesday, the 24th ult., a recital for the above purpose was given at Lancaster Hall, when the organ music by the deceased master was heard to every advantage on the fine organ of the hall, which was built for Russell Lochmer by Mr. Wedlake.

...Hilborne L. Rosevelt's idea of composition pedals, which shall affect all the registers in the instrument, and which can be newly set at the beginning of every piece, is one worthy of the warmest commendation. Only the solo performer will be able to thoroughly appreciate the advantage it is for an organ to be thus equipped, but on a practical trial there would not be one dissenting voice as to their utility and novelty.

...Mr. Hlavatch seems to have made a sensation in England with his concert-harmonium and his playing thereon. London journals speak very highly of his mastery over the instrument, and the remarkable effects he is able to draw from it. In Schimak's "Tale of the Spinning Wheel," and more especially the overture to "William Tell," Mr. Hlavatch is said to have displayed its capabilities in a direction but little considered. Of course, however great may be the progress made in a reed instrument, it can never fairly compete with a pipe-organ, however small it may be. There is something in the tones produced from pipes which cannot be imitated. The pipe-organ is an instrument *sui generis*.

For the ordinary parlor, an instrument similar to the one used by Mr. Hlavatch would be immensely superior to the harmonium and reed organ generally in use. It was made in Stuttgart under Mr. Hlavatch's own superintendence.

...Le Ménestrel says that "the first organ recital with orchestra at the Trocadéro, Paris, was a brilliant success. M. Guilmant, the eminent French organist, was the soloist on the occasion. A large audience rewarded the efforts of the artist in presenting the organ works of Bach and Handel. The chief piece on the programme was an overture by Bach, in which the organ and orchestra (with prominent trumpet parts) produced a truly superb effect." It is needless to say that the playing of M. Guilmant was in the highest degree artistic, and proved him to be a consummate master of his instrument. As a composer also, M. Guilmant has achieved an enviable reputation, some of his organ pieces being admirable specimens of technical skill combined with much fanciful invention. He deserves unstinted praise for inaugurating the present series of concerts at the Trocadéro, because they are evidently given in the interest of art.

...Free organ recitals, provided through the generosity of the mayor of a city, are not common, even in England, the land of organists and organ playing. In Birmingham, however, this has been done, a series of free recitals on the Town Hall organ by the Town Hall organist, Mr. Stimpson, having just now been brought to a close, the expenses of which were borne by the mayor of that city. At the last recital the mayor spoke a few words to the assembled audience. He said that the present concluded the series of organ recitals that he had commenced, and he thought the experiment which he had made had been abundantly successful. It had proved what he before believed, that the people of Birmingham would be only too glad to enjoy the treat of hearing really good music upon the grand organ and in the splendid hall, provided opportunities were offered. He hoped the recitals would be continued next season in one way or the other. During the twenty-eight recitals, 50,000 people had attended them. In connection with this it may be stated that a concert hall organ has just been erected in Leicester, England, containing over forty stops with three manuals. It was opened by E. H. Turpin, of the College of Organists, London. As a significant fact, indicative of the rapid advance which, within the past few years, has taken place in the taste of the inhabitants of provincial cities, it may be noted that the Bach "Fantaisie and Fugue," in G minor, and the grand E minor fugue, were both encored. Thus the taste for sterling works increases year by year, even though its growth may be slow.

...Organ building in England is carried to a high state of perfection, even to the smallest details. A chamber organ recently rebuilt by F. W. Jardine, of Manchester (a cousin of Ed. G. Jardine, the well known organist and organ builder, of this city), serves to show what kind of schemes are in vogue for private residences in Great Britain. It is to grace the dwelling of James Lowe, Eccles. The compass of the manuals is five octaves, CC to C, 61 notes; of the pedals CCC to G, 32 notes, 2 more than is usually found even in the largest concert organs. The great organ contains three eight-foot and two four-foot stops. The swell manual contains four eight-foot stops (two of them reeds—cornopean and oboe), one four-foot and one two-foot, besides a set of thirty-six carillons and a tremulant acted upon by the foot. The choir organ is inclosed in a separate swell box, and contains five eight-foot stops (two of them reeds—clarinet and bassoon, and a vox humana fashioned after those made by the celebrated French builder Cavaille-Coll), and one four-foot stop, but no two-foot. The pedal organ has one sixteen-foot stop and two of eight-foot. There are three double action combination pedals acting on the great and pedal organ stops; two double action combination pedals acting on the choir stops, and three double action combination pedals acting on the swell stops. Also a horseshoe pedal works in and out the great pedal coupler, and there are two balance pedals for the swell and choir manuals. Besides the regular couplers there is a swell to great sub-octave and a swell super-octave on its own manual. The swell boxes are lined with thick paper, felt and lead. Other details are worthy of notice, but the above will give a fair idea of this truly beautiful and complete chamber organ.

A New Concert Hall.

THE Herald says that for some time the projector of the Metropolitan Concert Hall has been busily engaged in the organization of a company for the purpose of erecting in this city a building in a central locality which will combine a summer garden, concert hall, theatre and ball room, so that it can be used for entertainments every evening throughout the year. The plans, it is said, have now taken definite shape, and a sufficient amount of capital has been subscribed to insure its success, and architects have designed the new building. Its location will be at Thirty-ninth street and Broadway, and it will have a frontage of 110 feet on Broadway and an extension of 210 feet, making it considerably larger than the Metropolitan Concert Hall. The same architect who designed the latter building has been supervising the designs for the "Casino," by which name the new hall will be known, and while in general exterior appearance it will somewhat resemble the Metropolitan it will

have many distinctively new features in its construction. The two main floors will be faced with Philadelphia pressed brick and trimmed with blue stone, the architectural outlines following the popular style known as the "Colonial," a small-sized sample of which may be seen in the lobby exterior of the Madison Square Theatre. The two main floors are to be occupied as a theatre, with accommodations on the first floor for 1,200 seats, the front of the horseshoe balcony being taken up by a row of boxes, back of which, around the circle, will be arranged about 400 seats. The roof of this balcony will be utilized as an open promenade, as was done in the Metropolitan Concert Hall, but in addition to this there will be another and larger one above the first, thus making the building four stories in height. The theatre will be so arranged as to be readily converted into a ballroom, as is the Academy of Music. The first or promenade roof will be provided with movable casements of colored glass, which will be removed in summer, but, being replaced in winter, will make a warm but well ventilated promenade, to be utilized during the entr'actes or during a ball. In summer these promenades will be cool and enjoyable and lit with colored lanterns; in winter they will be inclosed and warmed and decorated with exotic plants. In the winter the café and restaurant will be situated in these covered balconies, the dramatic or musical entertainments being given in the theatre; in the summer the theatre auditorium will be floored, ventilated by huge doorways and arranged as a café, the concert band being placed during the summer on a platform on a level with the second floor, that the music may be heard in all parts of the building, above and below. A peculiarly arranged sounding board, similar to those used in the Hamburg Concert Hall, will aid this latter design. The roof will be movable, as in the Metropolitan, and a "beer tunnel" will be arranged in the cellar, fed with fresh, cool air by immense fans driven by steam power. Elevators will be put in the corners of the building to carry visitors from floor to floor; and dressing rooms, hat and cloak rooms will be placed at convenient places. The building will cost about \$700,000, and it is hoped to have it completed by December next for the winter dramatic and musical season, when operettas, light comedies, &c., will be given till April, at which time the summer concert season is to commence. These are the plans, and if carried out the Casino will give New York another and a most attractive place of public amusement. Arrangements are now pending with the renowned maestro and conductor, Strauss, to inaugurate the summer season of concerts in 1882.

Mlle. Van Zandt in "Dinorah."

OLD play-goers will remember that when "Dinorah" was first produced at the Opéra Comique, in 1859, the character of the mad heroine was sustained by Mme. Marie Cabel, for whom the part was specially written. Since she left Paris the "Pardon" has rarely been given, and it may safely be said that the difficult music allotted to "Dinorah" has never since been sung here in such perfection as it was on Monday night by the American prima donna. Even Marie Cabel found some of the cadenzas in Meyerbeer's original score too difficult, and they have remained in the archives of the theatre until they were unearthed for Mlle. Van Zandt. The delightful freshness of the young lady's voice invested the cradle song, addressed by *Dinorah* to her goat, with a singular charm; and in the duet with *Corentin*, where the mad girl compels the cowardly peasant to play his cornemuse for her pleasure, her acting and dancing were as bright as the quality of her high notes.

It was naturally in the "shadow song," that the brilliancy of her vocalization most astonished her hearers.

Chromatic scales, prolonged shakes, elaborate passages extending to the very highest limits of the human voice were all delivered as though the word "difficulty" was unknown to the fair executant.

Not since the early days of Adelina Patti's appearance in Europe have such dazzling vocal fireworks been heard on the stage. It was only in the noisier concerted pieces that Mlle. Van Zandt's voice was felt to be somewhat weak for the requirements of the dramatic situation; and even here, the bright, pure quality of the tone enabled it to make its way, where even many more powerful would have failed to pierce. Mlle. Van Zandt has a great future before her if her voice continues to gain in strength, and she is already a great phenomenon.—*London Telegraph*, May 26, 1881.

...John Nickinson makes a correction of certain statements as to Denman Thompson's career. He says: "Mr. Thompson was the low comedian in my father's company at the Royal Lyceum, in Toronto, Canada, as far back, to my knowledge, as 1855, and was considered by him as being as good a stock comedian as there was outside of New York. He, however, unlike many others, chose to 'hide his light under a bushel,' and remained in that city until he was almost forgotten. He, unfortunately, instead of returning at once to the legitimate, went into the variety, thinking, perhaps, that it would benefit him more pecuniarily. Mr. Hill saw him, and to his credit saw what was in him, and secured him. I am happy to see that he is now considered to be one of our leading comedians. But the public have not seen what Mr. Thompson can do, for he is as good an Irish comedian as a Yankee."



NEW YORK, WEDNESDAY, JUNE 22, 1881.

IT may well be questioned whether the day of the upholstery drama is not over. There was a time when a woman could draw one or two audiences during an engagement by advertising the cut and fashion of her dresses, the name of her French milliner and the cost of her wardrobe. That day has gone by.

NOT very many years ago Mrs. Wirt Sykes or, as she prefers to be known, Olive Logan, after spending some years in Paris and taking as serious the cynical newspaper inventories of actresses' clothing, adopted the original plan of coming out as a star actress in a play of her own suitably backed by dresses made by Worth. She advertised herself as the "Best dressed woman on the American stage," played several engagements, failed utterly as a play writer, actress and milliner's dummy, and relapsed into the twilight between fame and obscurity which enshrouds the lady correspondent. But she is again heard from, and this time as a play writer again. She has written a play for Minnie Palmer, who, according to report, has taken it with her to some summer resort to study during the vacation. It is, we sincerely hope, a very good play, not because such a production would at all suit Miss Palmer, but because the American stage stands seriously in need of good plays. Still, considering the conditions under which it is written and the limitations imposed upon the authoress, as bright a woman as Olive Logan might well shrink from the task.

THE squabble between Mary Anderson and her step-father, Colonel Griffin, happily yielded to sober second thought before any very large amount or suggestive patterns of soiled linen had been washed in public. It had the effect, however, of calling public attention quite emphatically to the circumstances that Miss Anderson had not only made an enormous reputation, won a place for her portrait in every photograph gallery and illustrated publication, had been the object of columns of interviews and the recipient of tons of adulatory notices, beside being the object of her sex's envy, but had in a few years accumulated a snug fortune, since the disposition of that fortune was the cause of quarrel. Being a Louisville girl, and Louisville girls being alike pretty and intelligent and therefore capable of appreciating the solid advantages of wealth and celebrity, Miss Anderson set a fashion which her sisters of that city at once felt bound to follow. Not only did the girls become immediately stage stricken, but the swains also felt called to the footlights. Two of them, Miss Boyle and Mr. Stafford, have been essaying "Othello"—no less—and a highly original performance they give at the Windsor, which, by the way, is becoming a sort of east side museum of dramatic curiosities. The youth of this interesting couple constitutes their principal claim to attention. Another point, however, may be raised, namely, which one of the imposing number of societies organized in this State for the prevention of something has its delinquencies implied by iteration of the performance.

"NINE Miles from a Sermon" is a curious title for a piece of literary work; but it has at least this merit, that it piques curiosity, and in a degree implies if it does not indicate a story. What are we to think of the title of the drama which is to be produced shortly at the Union Square Theatre under Mr. Collier's management as "Coney Island; or, Little Ethel's Prayer." The story goes that Mr. Grover insisted upon calling the piece by the more flamboyant title. There is more "vif" in Coney Island. "Everybody goes there, old fel; terrific hit for the provinces;" realistic view of Manhattan, Brighton, or some other place; iron pier; success of "Saratoga" all owing to its familiar scenes. These and similar arguments Grover urged upon Collier; but the latter was inexorable. "Little Ethel," touching and pathetic; then the prayer chromos of children on their knees around through the country; confiding innocence of babes; tender reminiscences of mother's knee; play with a moral just the thing. This was the opinion of the manager of the piece and company. Between two such utterly discordant sets of suggestions there could be no possible compromise. The heaven directed petition of an infant could scarcely possess much in common with the flowing

lager, swift horses, bathing facilities, and full dress shows of the beach. Coney Island, on the other hand, to those who have dined at one of the fashionable hotels and scrutinized the bill recalls nothing of childhood except its habit of hastily uttering pungent and unpalatable truths. Since no medium ground could be chosen, and neither would relinquish his idea, arbitration was impossible. Manager and adapter agreed to hold on each to his original determination and to give the auditor the choice as to the appropriateness of his suggestion. Hence the piece goes to the public in its present form.

POETIC JUSTICE AND COPYRIGHT.

A LOUD cry of indignation went up from Messrs. Gilbert and Sullivan or, at all events, their friends and supporters at the outrageous conduct of American managers in pirating their works. "Pinafore" and "Trial by Jury" were undoubtedly seized by Americans and performed to their own advantage, and few of them—and those only by way of advertisement—paid the authors a royalty. Whether any moral wrong was committed by this adaptation of the ideas of others to their own necessities is open to question; certainly, there was no infraction of legal privileges. When Messrs. Gilbert and Sullivan finally came over to take advantage of the popular frenzy, they cleared a very large sum of money. The public of this country had been thoroughly informed of their personality as well as of the operas, and, so far from exhausting public interest in them, the "piratical" performances simply whetted the popular appetite. Nevertheless, very hard things were said in the public prints on both sides of the Atlantic. Indeed, nations have been to war on smaller mutual provocation. Messrs. Gilbert and Sullivan, before producing the "Pirates of Penzance," bethought them of a still better plan. They copyrighted the work here as well as in England, and only companies which had their sanction performed it. The "Pirates" was by no means as successful as its predecessor. It may not have possessed that felicitous blending of merit that was to be found in "Pinafore;" but proportionally it should have made a great deal more money, since all it brought in was fish to the British net. Evidently our author and composer reached the conclusion that exclusiveness was no more profitable than community. The "Pirates" needed the advertising the "Pinafore" obtained. Now that they have brought out another opera, "Patience," and see the termination of their English run, they begin to think of American dollars and to change their methods. Instead of keeping the opera all to themselves, they have authorized its publication in the United States, so that it is free to all managers. The fact of the matter seems to be that the spontaneity of light English opera has gone by. "Fatinizta," "Boccaccio," "Olivette," and now the "Mascotte," have given the American public all they care about in this line. Interest in it needs forcing, and they are proceeding by a perfectly legitimate method to force it. But it only goes to show that in taking advantage of the absence of an international copyright law the managers and public of this country really did Messrs. Gilbert and Sullivan a great deal more good than harm. This adjustment of obligation may not always apply in dramatic affairs; but when it does not, by precisely the same methods, we may take it for granted that its owners rely upon curiosity rather than dramatic excellence for their profit.

PATTI BIDS AGAINST BERNHARDT.

THE projected visit of Adelina Patti to the United States is an incident that may not strictly be termed dramatic, since the diva's fame has been won rather by her "perfect voice" than by any definite histrionic power; but since it is based upon the success of a dramatic artist, Sarah Bernhardt, it comes legitimately into this column for discussion.

Madame Patti or, as she still is despite the legal separation, the Marquise de Caux has been under contract for a long time to appear in this country again with the Strakosches as her entrepreneurs and managers. Previous to her adoption of what is euphemistically termed the Bohemian habit of life—namely, of surrendering herself to some other man than her husband—she has gradually but surely lost her hold upon the affections of the European continent. She believes, however, that Americans are still where they were in culture when she was a débutante here, and has held off from her American engagement as the superannuated *roué* shuns hair dye and shoulder padding. It is her *dernier ressort* in the line of business. She is getting on in years, and, unless common fame has belied her, as common fame is very apt to do, the glories of her voice are fast departing under the combined influence of carelessness and chronic bronchitis.

Still, Europe is not unlike America in this, that what-

ever is the fashion once can subsist upon the record for an indefinite length of time. Patti has been the rage, and can still command good-terms in London, Paris, Vienna, and St. Petersburg. Had not Sarah Bernhardt paid a visit to this country and taken back to France as her share in the proceeds the sum of \$200,000, it is quite unlikely that Patti would have thought of venturing out here. But the success of curiosity with which our French visitor met has suggested to Nicolini or Patti herself that the present prosperity of this country offers them their opportunity of putting by a nest egg. If Bernhardt could make \$200,000, why should not Patti secure double the sum? Treating with the American millionaires, who are interested in the new opera house, Nicolini put his figures for the two of them at the modest sum of \$8,000 a night for fifty nights. They received the proposition, considered it and then rejected it. Then Nicolini announced that he would bring Patti out alone. He probably will, and if contracts amount to anything will succeed in losing about all that they now have in common.

Supposing that under his own management he aims to secure the modest sum of \$5,000 a night, the regulation fee paid Patti in opera, for both of them. He cannot under any circumstances, even with an opera company of the best character, play for less than \$10 where Mapleson charged \$3. The American public will not tolerate a performance in which there is only one artist, even if she is Patti, and a parcel of fourth rate assistants. This they appear to have recognized, for they are not prepared for opera. If they come at all, they will come in concert, and trust to American curiosity to furnish their expenses. But curiosity, powerful motive as it is, cannot extort money from the sensible American's pockets at this rate. The difference between the old and the new world in point of fortunes is about this, that, whereas there wealth is largely by inheritance in the hands of a privileged class, in this country it has been acquired by the individual, who fully appreciates its value. The number of people who would expend, say \$50 a night, to see Patti is small.

The chances are that even Nicolini will realize this fact. When Patti was arraigned before the bar of public opinion she pleaded that her infidelity to her husband was only natural. He married her, she said, as a man buys a fast horse, to make money out of her. Nicolini seems to have attempted the same thing. Under his influence she will not consent to appear where he is not engaged at a figure very nearly approximating her own terms. While she is confessedly—or was—the prima donna of the world, he is not as an artist comparable with the second rank of Mr. Mapleson's company. He has overweighted the kite which might have been advantageously flown upon the popular gale in this country. If they come here with the notion that prohibitory figures cannot be named, they will find the affront to our intelligence so sharply resented that they will regret the hour they set foot in America.

A NICE QUESTION.

VERY curious and, so far as we are aware, unprecedented decision was made by a judge of the City Court of Brooklyn last Saturday, and we direct attention to it as a matter not only on which we should like, ourselves, to be enlightened, but as something of importance to a very large class of persons who are actually making their living by means of the stage.

It seems that a gentleman named Henderson who has been for years an amateur actor of his own plays, and against whom there are (probably in consequence) a number of judgments, became surety on the bond of a friend, swearing that he was worth \$2,000 over and above his debts. His creditors, hearing of this and being naturally excited as to the whereabouts and character of this property, had him "up" on supplementary proceedings, when it turned out that the property sworn to by Mr. Henderson was the manuscript of the plays aforesaid. Judge Neilson admitted the validity of this claim, allowed the bond to stand, and dismissed the supplementary proceedings with the answer to a demand for the appointment of a receiver that in the case of property such as this, which might turn out to be very valuable, the appellants would have to give bonds on the appointment of a receiver, in the sum of \$20,000.

We say that this is a curious decision in the sense that we do not understand it. Frankly, we are at a loss to determine whether it is a proper decision or not. Let us take a few of the questions involved in it. If the manuscript of Mr. Henderson's plays is property in the eye of the law, why was it not surrendered to his creditors in the first place? It cannot be alleged that it is exempt as part of the machinery of his business, because his business is publicly advertised to be something utterly different from acting or authorship. Again, if the person for

whom a bondsman deposits surety of this character should fail to appear, and the bail was ordered to be executed, of what use or value would it be to the State without the services of the author, whose services in such case the State would not be at liberty to command? Is not property that is required for bail necessarily property that is readily convertible and worth its minimum price in open market?

On the other hand, if a play has been copyrighted, it is therefore property, and is so held to be in law. Further, patents have been admitted as legal "collateral" in bailable cases, and if patents, why not copyrights? Shall a man be held to be a pauper if he has nothing in the wide world save the manuscript of a play that brings him in two or three hundred dollars a week? And if, as in the case of Mr. Henderson, a contract is produced in court showing the engagement of the witness to appear in this identical play at a salary of \$150 a week for two weeks, is it not possible such another engagement, or many similar, might be made? We are aware that it may be answered to this that the public taste may and probably will change, and that the play that is worth \$5,000 to-day may not be worth sixpence in a year. But this is also the case with the most solid sort of security—real estate—and is probably the reason why, when a certain sum of bail is asked, the surety has to "justify" in double the amount. The State is particularly careful to be on the right side in these matters—always excepting the curious case we have cited.

It is worth while to determine the justice or injustice of this decision, for there are hundreds who will heave sighs of relief should it turn out to be well founded in law.

THE MORAL OF IT.

IT is not quite grateful of the public prints to hurl their objurgations at an individual who succeeds in keeping a whole city in mirth and good humor during the heated term. Such a man is really a public benefactor. He turns public attention from a too close consideration of the woes of life; of the best cures for mosquito bites; and banishes the languor which steals in company with perspiration over us.

Charles Brown, whose alleged opera, "Elfin and Mermaids," has been playing at the Standard Theatre for now more than three weeks, has really conferred a substantial favor upon the people of New York. Anything more grotesquely and outrageously ridiculous than this conception of dramatic structure, human character or musical essentials, it would be impossible for anybody to devise. The audiences have grown from the slightest to really large ones; the merriment is incessant; the wonder of the playgoer has yielded to a feeling of real respect for Mr. Brown as a perfect genius of topsyturviness.

The critics, however, have treated him cruelly. They have told him that if this piece expresses his notions of what constitutes light opera, he must be imbecile, or, perhaps, even dangerous. But have these gentlemen rightly estimated Mr. Brown's efforts? Have they not rather failed to display that delicate acumen which is supposed to be the distinguishing feature of critical art. Measuring this work by the vulgar plummet and line, rule and square of mechanical criticism, they have failed to grasp the idea of this latest comic of comics, and have weakly put themselves on record as the most superficial of superficial observers.

Mr. Brown's offending, therefore, lies in the fact that he has gone beyond the comprehension of those who try to keep the public posted as to the quality of every new musical or dramatic performance. "Elfin and Mermaids" is obviously a travesty upon travesties, a burlesque upon burlesques, the broadest of farces, musically and otherwise. The public have been left to find this out for themselves, and their appreciation of Mr. Brown's jest infinite is shown in their shrieks, tears, and hysterics of laughter, until they fain would shriek and weep no more.

But Mr. Brown, not content with offering his work as a means of operatic regeneration and public enjoyment, adds his personal efforts to the success of each representation. He shares in the duties of the chorus, takes in the fun as well as any one else, and then in that ineffable spirit of mirth which so plainly pervades every fibre of his being interludes the acts with recitations of his own.

At this point of the performance we may well exclaim "Here's richness!" and so it is. The wealth of fun can scarcely be augmented. Mr. Brown flows over, and so do the auditors. The moral of the piece is obvious. It is an audacious experiment, but it deserves the tribute of public gratitude.

...The Vesalius sisters and A. G. Thies, who have been giving dramatic and musical entertainments in the Diamond Fields of Africa, recently appeared at a Cape of Good Hope theatre and were cordially received.

SOCK AND BUSKIN.

... "The World" is being repeated at Wallack's Theatre during this week.

... "The Professor" will hold the boards at the Madison Square Theatre until further notice.

... Fanny Morant has been engaged by R. M. Field for his next season at the Boston Museum.

... "Michel Strogoff" will be produced both at Booth's Theatre and Niblo's Garden during the coming season.

... "Sam'l of Posen" is still running at Haverly's Fourteenth Street Theatre. M. B. Curtis continues to perform in the play.

... The Park Theatre will be reopened during the last week of August, when the Hanlon-Lees Company will begin an engagement there.

... "Uncle Tom's Cabin" was revived at Niblo's Garden on Monday night. Jay Rial's Company appeared in it. The prices at Niblo's have been largely reduced for the summer.

... Margaret Lanner, a young actress who for two or three years has done good work in Augustin Daly's Broadway company and with that of Frank Chanfrau, has been engaged for leading parts during the summer in Canada.

... Lawrence Barrett hopes to produce a new and entirely original play by W. D. Howells next season. He will also bring out Young's drama, "Pendragon," and probably "Bankrupt." Mr. Barrett is one of the few leading actors of the stage who encourage dramatic writing.

... A play by Frances Hodson Burnett will be produced at the Madison Square Theatre next autumn. It will be based on two of Mrs. Burnett's stories, "Esmeralda" and "Lodsky." In writing and shaping it Mrs. Burnett will be assisted by the author of "The Professor," W. H. Gillette.

... Robert Morris, of this city, has written for Frank Mordaunt a play called "Old Shipmates." It contains a character which is said to fit Mr. Mordaunt admirably. Several managers have already promised to give it a hearing. It will be produced in Buffalo during September, and will probably be acted in New York a few months later. Its scenes are laid in Staten Island. It is in four acts, and is described as a comedy drama.

... Notices containing the law recently passed by the Legislature requiring that each door and means of exit from theatres be conspicuously numbered, so as to be visible to the audience, and also to have a plan or diagram showing each of the exits printed in conspicuous type on the programme or bill of the play, were served on the managers of the theatres in this city by the Fire Commissioners on Friday. The penalty for the violation of any of the provisions of this act is a fine of \$50.

... The play called "Coney Island," announced for production at the Union Square Theatre in August, is not unlike "Hazel Kirke" in its motive, the rigid *Dunstan* reappearing under the name of *Henry Oakburn*. In "Coney Island," however, it is the son, and not the daughter, who marries against the will of his uncompromising parent. The piece is in five acts. The scenes are laid chiefly in New York and Coney Island, one of these scenes representing the City Hall Park. James Collier will have the leading part in this domestic and local imbroglio.

... Edwin Booth, wife and daughter, left Liverpool on Saturday on the *Bothnia*, together with Mr. and Mrs. McVicker and Mrs. Booth's physician and nurse. A large number of friends bade them farewell at the railway station. Mr. Booth carries with him the sympathy and admiration of London. He will appear in New York, under Mr. Abbey's management, at Booth's Theatre in the beginning of October, and will afterward make a tour of the country. Negotiations are going on for his re-appearance in London next May or June, and a season in the English provinces in the following September. In January, 1883, he intends to play in Germany in English with a German company.

CORRESPONDENTS' NOTES.

CHICAGO, Ill., June 16.—One may well call the season flat, from a dramatic standpoint. Here was Haverly's Theatre off the list some weeks since, and the closing for the summer of the West Side Academy has left only four still running, with one of these on opera, two others on varieties, and the fourth on the oldest and thinnest of farces. For the Academy Manager Emmett has given his many patrons a truly enjoyable season; not of the highest class may be, but still of an interesting and unexceptionable character. He promises still better programmes in the fall. For Haverly, he is doing all that mortal man can do to have his new theatre ready on time, and work on the building is progressing rapidly. It is pretty definitely understood that he will introduce a double stage, electric lights, and the very latest pattern of folding back and seat chairs. Some little trouble was experienced with the building inspectors regarding thickness of walls and number of exits, but that was easily settled by altering the plans, and the work is now under full headway. At Hooley's Theatre Harrigan and Hart are doing a big business with Irish variety. The show is unquestionable, but there is room for more true humor and less vulgar caricature in their presentations. On Monday evening, June

20, Daly's Comedy Company, in "Needles and Pins." At the Grand Opera House Hess has returned to us with his Acme Olivette Company, and is doing well; to be followed by a return of Rose Wood, supported by Lewis Morrison and James O'Neill, in "A Celebrated Case." At McVicker's Theatre, in spite of the threadbare character of their farces, the Vokes are doing a very fair business, though it is drawing toward the close of their second week. Next week Seeman, the gift magician. "The World" is in preparation. At Sprague's Olympic Theatre the "Sea of Ice" is having a good run. On the 20th W. C. Coup's circus tents will be pitched on the lake front. Barnum's date is not yet announced.

G. B. H.

DETROIT, Mich., June 16.—A company of amateurs played "David Garrick" and "Ici on parle Français" on last Saturday afternoon and evening, at Whitney's Opera House, John T. Sullivan, a talented gentleman of this city, and Mae Clark, an ambitious society young lady, taking respectively the part of *David Garrick* and *Ada*. Tony Pastor and his excellent company drew a crowded house on Monday night at the same theatre, giving immense satisfaction, judging from the numerous and persistent recalls. The Detroit Opera House is closed.

DENVER, Col., June 11.—Haverly's Mastodon Minstrels opened at the Sixteenth Street Theatre, June 6, and played here during the week. They played to immense houses. Helen Potter Pleiades Company appears at the Armory Hall on Friday and Saturday evenings, June 17 and 18. On Monday evening, June 20, T. W. Keene will open in the legitimate at the Sixteenth Street Theatre. Edouin's "Sparks" at the Sixteenth Street Theatre on Monday, June 13. Mr. Edouin carries with him a first class company, who will give Denver show-goers one week of fun and frolic.

R.

Sunrise of the Drama in America.

PAPERS FROM MY STUDY.

[WRITTEN FOR THE COURIER.]

BY ARLINGTON.—No. XIV.

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THE week following, being the seventh of the season, an entire change of bill was offered to the New York patrons. "George Barnwell" was the play and the "Lying Valet" was the after piece. Murray and Kean have the honor of introducing both pieces to the colonies; and they played both pieces in New York.

Some idea may have been formed now of the character and strength of Hallam's company. It will be noticed that no one member monopolized all of the leading parts. One time a member is playing the leading rôle, and the next time he is supporting, and sometimes appearing in a subordinate part. By examining the play bills, with those to follow, it will be seen, often on the same night, that an important part is played in the first piece and a minor part in the after piece by the same actor. This had a tendency to make a strong and well balanced company. It also gave every member a chance to distinguish him or her self. The seventh week opened on October 29 with

GEORGE BARNWELL.

A TRAGEDY BY GEORGE LILLO.

CHARACTERS.

George Barnwell...by...Mr. Bell Blunt...by...Mr. Miller
Trueman...by...Mr. Rigby Millwood...by...Mrs. Hallam
Thoroughgood...by...Mr. Malone Maria...by...Mrs. Beceley
Uncle...by...Mr. Adcock Lucy...by...Mrs. Adcock

To be followed by

THE LYING VALET.

A FARCE BY DAVID GARRICK.

CHARACTERS.

Sharp...by...Mr. Singleton Millis...by...Mrs. Adcock
Gayless...by...Mr. Adcock Mrs. Gadabout...by...Mrs. Rigby
Justice Guttle...by...Mr. Malone Mrs. Trippett...by...Mrs. Clarkson
Beau Trippett...by...Mr. Bell Kilty Pry...by...Miss Hallam

In the next announcement we find another London standard play, offered for the first time in New York, and that was "The Distrest Mother," by Ambrose Philips, the poet, followed by the musical farce of "Flora; or Hob in the Well."

The first named piece was of the most pathetic kind. It was printed in 1712, and was produced at Drury Lane Theatre on March 17 of the same year. Philips was then well known as a pastoral poet and as a Quaker by profession. "The Distrest Mother" is little more than a free translation from the "Andromaque" of Racine. So good was the translation, however, that it was considered as effective as the original, and never failed to draw tears from the hardest and most critical of audiences. After its production at Drury Lane it was pronounced to be one of the English standard dramas that would ever live as a stock play. Everything was done to make the play a success and to please the author on the first night. A company of applauders was pressed into service. The play was made the theme of a whole number of the *Spectator*. Another number was devoted to it after its production, to let the public know what "Sir Roger Coverley's" impressions of it were. At its conclusion, what was then considered the most successful epilogue that had ever been spoken upon the English Theatre was delivered. It was spoken by Mrs. Oldfield. It was so encored that on the first three nights it was repeated, and

had to be done so every time the play was produced. This epilogue was the production of that refined English author, Addison. Part of the original cast was:

Pyrrhus...by...Barton Booth Andromache...by...Mrs. Oldfield
Orestes...by...Mr. Powell Hermione...by...Mrs. Porter
Pylades...by...Mr. Mills Cleone...by...Miss Hallam

"Flora; or, Hob in the Well," at first appeared under the name of "Hob; or, The Country Wake." It was a farce written by C. Cibber, and was put on the boards at Drury Lane in 1720. It was a light piece, taken from Dogget's "Country Wake." Afterwards, with the addition of songs, it was christened "Flora; or, Hob in the Well."

Mr. Hallam's company was thus distributed in the two pieces on the evening of November 5, 1753:

THE DISTREST MOTHER.

By AMBROSE PHILIPS.

Pyrrhus...by...Mr. Singleton Hermione...by...Mrs. Adcock
Orestes...by...Mr. Rigby Andromache...by...Mrs. Hallam
Pylades...by...Mr. Bell Cephisa...by...Mrs. Rigby
Phenix...by...Mr. Clarkson Cleone...by...Miss Hallam

To be succeeded by

FLORA; OR, HOB IN THE WELL.

By C. CIBBER.

Hob...by...Mr. Hallam Dick...by...Master L. Hallam
Old Hob...by...Mr. Miller Flora...by...Mrs. Beceley
Sir Thomas...by...Mr. Clarkson Petty...by...Miss Hallam
Friendly...by...Mr. Adcock Hob's Mother...by...Mrs. Clarkson

[To be Continued.]

Obituary.

MRS. CHARLES R. THORNE.

MRS. CHARLES R. THORNE died on Monday at Cornwall, on the Hudson, in the sixty-ninth year of her age. Her maiden name was Ann Maria Mestayer. She was born at Philadelphia, her father being an actor of French origin and her mother an American actress. When a mere child she appeared in "Pizarro" in the Chestnut Street Theatre, Philadelphia. As she progressed in years her talent for acting grew, and in melodrama especially she achieved a high reputation. She was a very beautiful woman and had a voice that a prima donna might have envied. In 1831 she married Mr. Thorne and participated in all her husband's histrionic triumphs.

Her first appearance in New York was at the old Lafayette Theatre as *Little Pickle*, in the old play of "The Spoiled Child." After performing at the Chatham Garden Theatre, on the south side of Chatham street below Pearl, with her husband she opened at the Richmond Hill Theatre, and afterward Mr. Thorne engaged a company for the West India Islands, and they sailed for Bermuda in the schooner Roarer. They were unable to find the island, so they put into St. Thomas and opened the theatre to good business. After playing there for four weeks they went on to St. Croix, where the yellow fever took off three members of the little company. Halifax was the next place visited, Mrs. Thorne, as was her invariable custom, accompanying her husband. There they remained only a few weeks and, returning to New York, Mr. Thorne opened the New Chatham Theatre. Mrs. Thorne was an immense attraction and enjoyed great popularity. She played "Jack Sheppard" over seventy nights. For three or four years they continued at the New Chatham and then paid a flying visit to the Brazils. They opened at Rio Janeiro, but were not very successful. Mrs. Thorne next appeared at the National Theatre, Boston, in juvenile and singing business with her husband as the leading man, under the management of Mr. Pelby. There they remained two seasons, and in consequence of a dispute with the manager left, and a complimentary benefit was tendered them at the Tremont Temple.

After a trip to Cincinnati, the Federal Street Theatre at Boston was offered to Mr. Thorne, and he opened the house in August, 1847, with James Wallack, the father of Lester Wallack, as a star. Mrs. Thorne gave her husband all the assistance in her power during this critical time. Soon after she went with her husband to San Francisco, and as there was no theatre there they opened at Sacramento with "Pizarro" and "The Swiss Cottage," doing splendid business. She accompanied her husband in his three years' tour around the world. They visited the Sandwich Islands, Hong Kong and Shanghai, in China, Yokohama in Japan, Calcutta, Ceylon and Aden. They also performed at Cairo and Alexandria, and came home via Marseilles. Mrs. Thorne took her farewell of the stage April 12, 1864, at the Metropolitan Theatre, San Francisco, Cal., and retired into private life with the best wishes of her associates. For half a century she had been identified with her husband's checkered and industrious career, and her loss will be much felt, especially by the older actors and actresses, among whom she had many affectionate friends. For the past four or five years Mrs. Thorne had been more or less a sufferer from asthma, and had sought relief in traveling about in hopes that continual change of air would benefit her. Last summer was spent in the midst of friends at the cottage of her son Neil, at Tom's River, N. J.; but her condition was so low this year that by the advice of physicians she prepared to remain at Cornwall on the Hudson, where the atmosphere, it was thought, would have a favorable effect upon her affliction. Two years ago Mr. and Mrs. Thorne celebrated their golden wedding in this city, and received many testimonials from those who had known them through the long years of a happy married life.



NEW YORK, WEDNESDAY, JUNE 22, 1881.

NOTES AND ACTIONS.

...Mr. Riegelman, of Chas. Kuhn & Co., Buffalo, N. Y., is in town.

...J. N. Brenaman, of New Market, Va., visited several piano manufacturers this week.

...J. Tannenbaum, of Montgomery, Ala., visited Albert Weber's warerooms during the past week.

...L. Babcock, of the firm of L. & A. Babcock, of Norwich, N. Y., visited Sohmer & Co.'s warerooms this week.

...Kranich & Bach will ship one of their best square pianofortes to London, England, via the National steamer Queen to-day.

...Among the visitors to Billings & Co.'s warerooms this week were C. E. Pryor, of Scranton, Pa.; and W. Olin Hoyt, Danbury, Conn.

...Mr. Lyon, of Lyon & Healy, Chicago, Ill., is expected to return from Boston this week. The average payment of this firm in cash to Steinway & Sons for pianos is \$15,000 per month.

...Albert Weber returned from his wedding trip on Monday. After spending a very pleasant week at the Thousand Island House he went down the Lachine Rapids to Montreal, where he occupied the apartments at the Windsor Hotel which are always set apart for the Princess Louise when visiting that city. He is looking better for his trip.

...The following appeared in the Brockville (Ont.) *Evening Recorder*, of June 13: "On Saturday Professor Kaufman had a short but pleasant visit from Albert Weber, the great piano manufacturer, of New York city. Mr. Weber was married on June 7 to Miss Merrie W. Clowes, of New York, and is at present upon his wedding tour, enjoying the fresh breezes of the Thousand Islands."

...The following from a Canadian paper is a fair sample of the many excellent notices which are being given of THE COURIER from all sections of the country: "THE NEW YORK MUSICAL AND DRAMATIC COURIER is a very valuable and interesting weekly journal. It is a very handsomely printed paper, and cannot fail to please all readers who are at all interested in matter pertaining to music and the drama. Among the pleasing new features may be mentioned the appearance in each number of a portrait of some musical or dramatic celebrity."

...In last week's COURIER it was stated that a warrant had been issued, at the instance of Mr. Gabler, for the arrest of a man who had interfered with one of his workmen. After some little delay the warrant was served upon the man, whose name is John Ryan, and he was taken before a judge at the Yorkville Police Court, where he was held in \$300 bail for trial before the Court of Special Sessions. The case is set down for Friday next. John Ryan is a young man, about eighteen years of age, who has a bad reputation. He worked for Kranich & Bach from November until February, when he was discharged on account of getting into a fight on Second avenue. He afterwards went to work at Hardman's as varnisher, but was only retained there for a short time. He is now out of employment. The Union provides him with two lawyers, who will appear in his behalf on Friday next; but Mr. Gabler believes that he has sufficient proof of his guilt, and will try to give him the extent of the law.

Chicago Trade Notes.

[FROM OUR REGULAR CORRESPONDENT.]

WESTERN OFFICE LOCKWOOD PRESS, No. 2 LAKESIDE BUILDING,
CHICAGO, Ill., June 16, 1881.

NOT much can be said, except that trade is generally quiet, though the Geo. Woods Company tells me "to wait a little while and we'll see a grand 'boom.'" In fact, that seems to be the general belief.

Just now, when the taste for "sincere" art furniture is at fever heat, I may remark that the taste is telling on the make-up of pianos. Dropping into W. W. Kimball's rooms the other day, I was shown some exquisitely carved and paneled upright pianos, of Hallett & Davis' make, that would "bring the water" to the mouth of "Buncombe's bride." An improvement in the frame of these pianos was also explained to me. It consists in extending the iron frame down under the pin block, which, being securely bolted, fastens it immovably. Another extension of the iron frame passing down back of the heavy wooden frame, doubles the security. It will be easily comprehended that such a device reduces danger of warping or breaking to the minimum, while it serves to keep the strings longer in tune.

The following example might well be noted and imitated

generally: For a number of years past it has been an object of the Pennsylvania Railroad Company to relieve the unsightliness of the surroundings of its railway stations by beautifying them with flowers and shrubbery. Recently the company purchased 50,000 plants at one time for the adornment of the different stations on one of the divisions of its road.

G. B. H.

Milwaukee Trade Notes.

[FROM OUR REGULAR CORRESPONDENT.]

MILWAUKEE, Wis., June 15, 1881.

TRADE reports are very encouraging. Wm. Rohlfing & Co., agents for Steinway, Knabe, Hazelton and Behning, report large sales, especially of first-class pianos. They are enlarging their rooms on account of constantly increasing business. They have now three stories and feel the need of another.

J. B. Bradford reports large sales of Chickering and other pianos.

H. N. Hempsted reports a good business in Steck and Kranich & Bach pianos.

D. A. & C. B. Severance, successors to J. M. Lyon & Co., report a good trade in Weber.

Wilde & Francklyn, a new firm, dealing mainly in Lindemann pianos, also make a good report. All these firms report the organ and small instrument trade excellent. F.

Pipe Organ Trade.

WM. M. WILSON has recently overhauled St. Peter's Church organ in Twentieth street, this city, and has enlarged the instrument in the South Park Church, Newark (N. J.) adding thereto stops, keys, &c., including two reeds and three other registers. Also, he has recently built an organ for the Central Park Baptist Church, Eighty-third street, this city, which contains 10 registers in the great manual, 7 in the swell, with a bourdon pedal, besides the usual couplers and composition pedals. The organ in Kingston, N. Y., P. E. Church has also been overhauled by Mr. Wilson. He has built besides a parlor organ for a gentleman living in Fairmount, Ind. He reports trade very good, but says there are no large instruments being inquired about.

Jardine & Son have recently contracted to build a large organ for the Church of the Epiphany, Philadelphia, Pa. The instrument is to have three manuals and a full pedal compass keyboard. The great organ will contain fourteen stops, viz.: Open diapason, 16 ft.; open diapason, 8 ft.; viol da gamba, 8 ft.; doppel flöte, 8 ft.; gemshorn, 8 ft.; flute harmonique, 4 ft.; principal, 4 ft.; twelfth, 2 1/2 ft.; fifteenth, sesquialtra, 3 ranks; mixture, 2 ranks; trumpet, 8 ft.; clarion, 4 ft., and double trumpet, 16 ft. The swell organ will include a bourdon, 16 ft.; open diapason, 8 ft.; viola, 8 ft.; stopped diapason, 8 ft.; flute traverso, 4 ft.; violina, 4 ft.; flautino, 2 ft.; dulce cornet, 3 ranks; cornepeon, 8 ft.; oboe, with bassoon, 8 ft.; vox celestis, 8 ft.; and vox humana, 8 ft. The choir manual will have a geigen principal, 8 ft.; dulciana, 8 ft.; melodia, 8 ft.; lieblich gedacht, 4 ft.; flute d'amour, 4 ft.; piccolo, 2 ft.; clarinet, 8 ft.; still gedacht, 16 ft. The pedal organ contains an open diapason, 16 ft.; bourdon, 16 ft.; octave, 8 ft.; violoncello, 8 ft.; trombone, 16 ft.; gamba, 16 ft.; flöte, 4 ft., and grand double open diapason, 32 ft., besides an octave coupler. The pedal combinations are full great, mezzo great, piano great, reversible great to pedal organ, forte to pedal organ, piano pedal and balance swell. The couplers, &c., are: Great organ (separation), swell to great, choir to great, swell to choir, great to pedal, swell to pedal, choir to pedal, tremulant, bellows signal and engine. There are to be altogether 60 stops and 2,490 pipes. The organist of the church is Jas. E. Ackroyd.

Odell Brothers have completed the orchestral organ for Mr. Belden's house, City Island. They have also secured contracts for several organs in various parts of the country.

Polytechnic Association of the American Institute.

IN the absence of the president, the regular weekly meeting, June 9th, was opened by Mr. Sutton.

The paper for the evening, upon the subject of organs, was read by Joseph P. Jardine, the well known organ builder.

He commenced by saying that it seemed fit upon opening such a subject to take a text, which in his case would be, "And his name was Jubal, and he was the father of all such as handle the harp or organ." Here was an implied antiquity which was more in name than reality, for the word translated organ might mean any instrument. Then with a sly bit of sarcasm he remarked that it must not be deemed strange that he had selected a text bearing no reference to the subject, since that was a common and perhaps popular practice.

The Pan pipes or mouth organ, still in use, furnished the first hint of the organ. The name was given because Pan was supposed by the ancients to have been the inventor, and by them he is represented as playing the instrument.

Later, to avoid the weariness and inconvenience of moving the head to reach the pipes, they were placed on a box into which the player blew. This was the origin of the wind chest. Then sliders were used under each pipe to prevent all of them

from playing at once; hence the draw stops. As the number of pipes was increased, human breath was not sufficient to furnish the air required, and the bellows was applied for the purpose. The keyboard was invented in the eleventh century. Pedals were introduced about A. D. 1470-80, and are supposed to be the invention of Bernhard, organist to the Doge of Venice. The swell is of comparatively modern date, having been perfected only about two hundred years ago. St. Magnus' Church, near London Bridge, had the first organ fitted with a swell. It was erected by one Abraham Jordan.

Ancient organs were of enormous size and required bellows of very great size. The church at Winchester Huntingdonshire, had a vast organ which required some seventy men to blow it. There were twelve pairs of bellows above and fourteen more below. Mr. Jardine recited a very curious description of this organ, given by one of the coeval poets, in whose stanzas the most open-mouthed wonder is given in the quaintest phrases.

The keyboard of the ancient organ was a mammoth affair. Not with delicate pearl or ivory tipped key was it played, but with massive boards, some six inches wide. The nature of the work of playing can be guessed, for the ancient name was organ beating, and the organist was an organ-beater. The organ is really simple in its construction, though apparently complex, and a little diagram on the board was used to illustrate the general principles of construction. First, there is the key hinged at the middle; resting vertically upon the inner end is the "sticker," which moves the "back fall," a pivoted lever, the further end of which opens the mouth of the pipe. This is the whole art and mystery of organ building. Any one can understand it; and then the speaker remarked, with a sly bit of humor, that, if anyone, after the description, thought that he could build an organ, all that he has to do is to try it. Leaving a very strong impression in the minds of the listeners that, in spite of the lucid explanations, there were some complexities connected with the art of organ building.

Pope Vitalianus I. was the first who used an organ in the church services. This was in 660, but it was long before they became common. Pepin, father of Charlemagne, was the first French king who had the Catholic church services sung, and he greatly felt the need of an organ, then an unknown instrument in both France and Germany. He applied to Constantine the Great, Emperor at Constantinople. The Emperor sent him an organ, in 750, by special embassy. It seems that this organ was one that had been sent to the Emperor by the Caliph Haroun Alraschid, "Commander of the Faithful."

The French and German artists were eager to excel in organ building, and they soon became skillful in the construction of these instruments.

Upon ancient organ cases a vast amount of ornamentation of the most extravagant kind was lavished. Automata were used; and angels beating drums and playing trumpets, with vases, statues and carved foliage, formed some of the attractions which made at last the organ cases perfect voice shows.

In Cromwell's time there was a reaction and the organ was persecuted, and when the cathedrals were turned into stables the organs suffered, pipes being used in the bands or sold for old metal. Many organs, however, escaped; among them that of Westminster Abbey. After the restoration there was a great demand for organs, and many Continental builders came over to England.

Of the English organ builders there are many interesting accounts, and Christopher Schriders curious epitaph was recited. The great organ at Haarlem, erected in the early part of the last century, is one of the largest in the world and ranks among the finest. It was built by Christian Muller of Amsterdam. It has sixty stops, about five thousand pipes, and cost \$50,000. St. George's Hall in Liverpool probably has the largest organ in the world. It has eight thousand pipes with a compass of ten octaves. The pipes vary in size from thirty or thirty-two feet to three-eighths of an inch. The largest pipe is of two hundred and twenty-four cubic feet capacity and about forty-eight inches in diameter. The weight of the metal work of this organ is some forty tons. The trackers if laid out would reach about six miles.

The speaker then said that this country has some organs which are worthy of mention among the finest in the world. After mentioning several he spoke at some length of the beautiful organ of St. Mark's Place Church, which is one of the greatest as well as finest organs of the country. It will be remembered that this organ was built by Mr. Jardine's father. The organ is the monarch of instruments, combining them all within itself; even the human voice is imitated in a startlingly faithful manner. A graphic description of the compass and beauty of organ music closed the paper, which was interspersed with many quaint and interesting recitations.

The Evolution of the Violin.

THE violin is not an invention, it is a growth. It is the survival of the fittest. The undeveloped elements of the genus viol, out of which grew the species violin, are to be found latent in the rebek, the crowth and the rotta. In the struggle for existence each succumbed, leaving only its use full and vital elements to be recombined. The rebek bequeathed its rounded form pierced in the belly with two sound-holes, the bridge, tail-piece, screw-box, doubtless a sound-post, and that odd crook of a violin bow often seen in

the hands of stone angels in cathedrals of the fourteenth century. The crowth gives the all-important hint of the two vibrating boards joined by ribs; while from the rotta, or guitar tribe, comes the lower end, and the upper end comes from the rebek—the elongated neck separate from the body, the frets, which for one hundred and fifty years delayed the advent of the violin, and the two concave side curves so needful for the manipulation of the bow. This viol—of no particular size or settled shape, or rather of all shapes and sizes, usually with a flat back and a round belly—was made in great profusion in the thirteenth and fourteenth centuries. Any one who will glance at the case of ancient viols in the South Kensington Museum will be surprised at the fancy and fertility of form displayed. There was the knee viol, the bass viol, the Viol di Gamba, the violone, and the viol d'Amore. Some of these were inlaid with tortoise-shell and ivory, others elaborately carved and overpuffed—facts most interesting to the connoisseur, and marking a period when cabinet work was at its zenith and musical sound in its infancy. * * * The variety and number of strings in these old viols is often childish. It looks like (what it was) playing with newly discovered resources—the real wealth of which it took two hundred years more to learn. If in bowed instruments you have more strings than fingers the hand with difficulty overlays them; of course in the guitar tribe the work is divided between ten fingers instead of four. In the viol d'Amore an odd attempt was made to improve the timbre by a set of steel wires tuned sympathetically and running beneath the gut strings. It took two hundred years to convince people that the timbre lay with the wood, not the wires, nor could the old masters see that tone would only arrive with an extended study in the properties of wood and a radical change of model.—Haweis, in Good Words.

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Hamburg.....	3	\$30	3	\$30
Liverpool.....	8	\$400	2	1,140
London.....	25	1,532
British Poss. in Africa.	3	275
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Argentine Republic...	2	725
Totals.....	37	\$2,287	7	\$2,695

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Chili.....	1	\$400
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Hawaiian Islands.
Azore, Madeira, &c..	2	1,900
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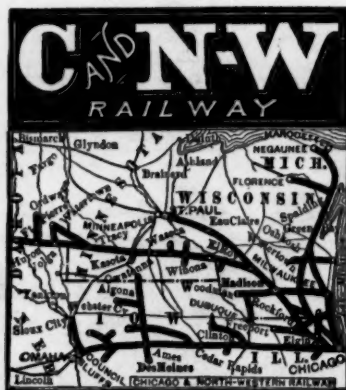
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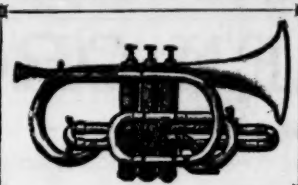
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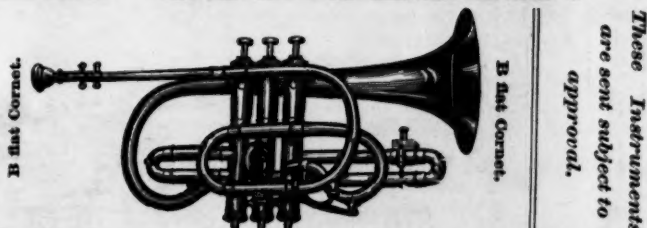
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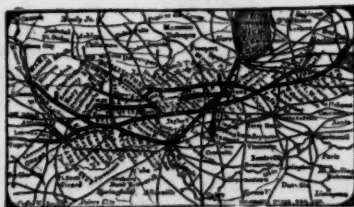
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